JUNJI ITO

SELECTED STORIES

SHIVER

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USED RECORD

中古レコード

"HOW? GOD GAVE IT TO ME. AN ANGEL DROPPED IT ON DOWN. YOU WANT TO LISTEN TO IT AGAIN?"

"WOW... SO THIS IS IT, HUH? WHERE- HOW DID YOU GET AHOLD OF IT?"

Dabba dabba dabba da dabba doo bee aaah

Dabba dabba dabba daaa

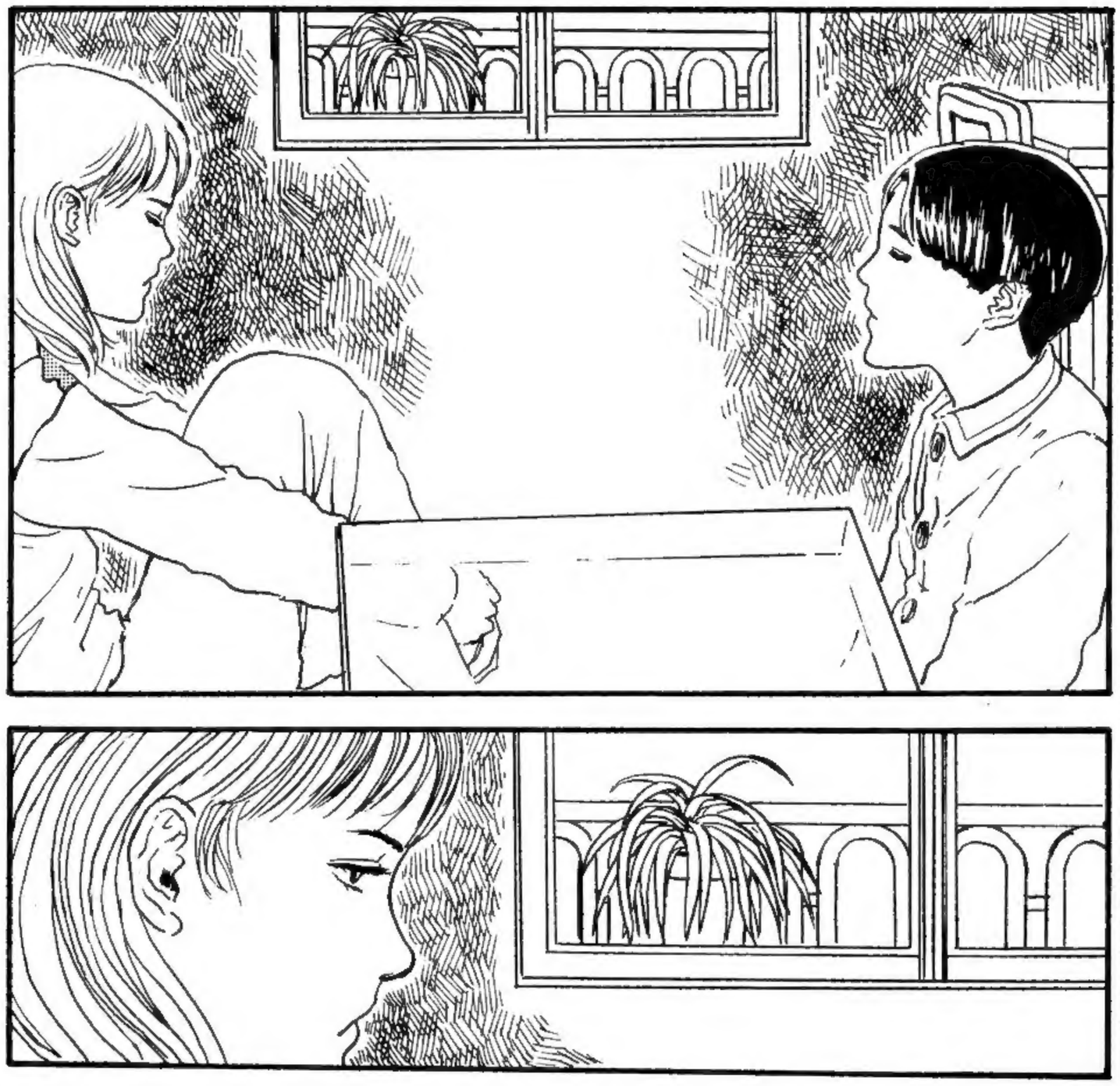
Doo bee doo waaaa

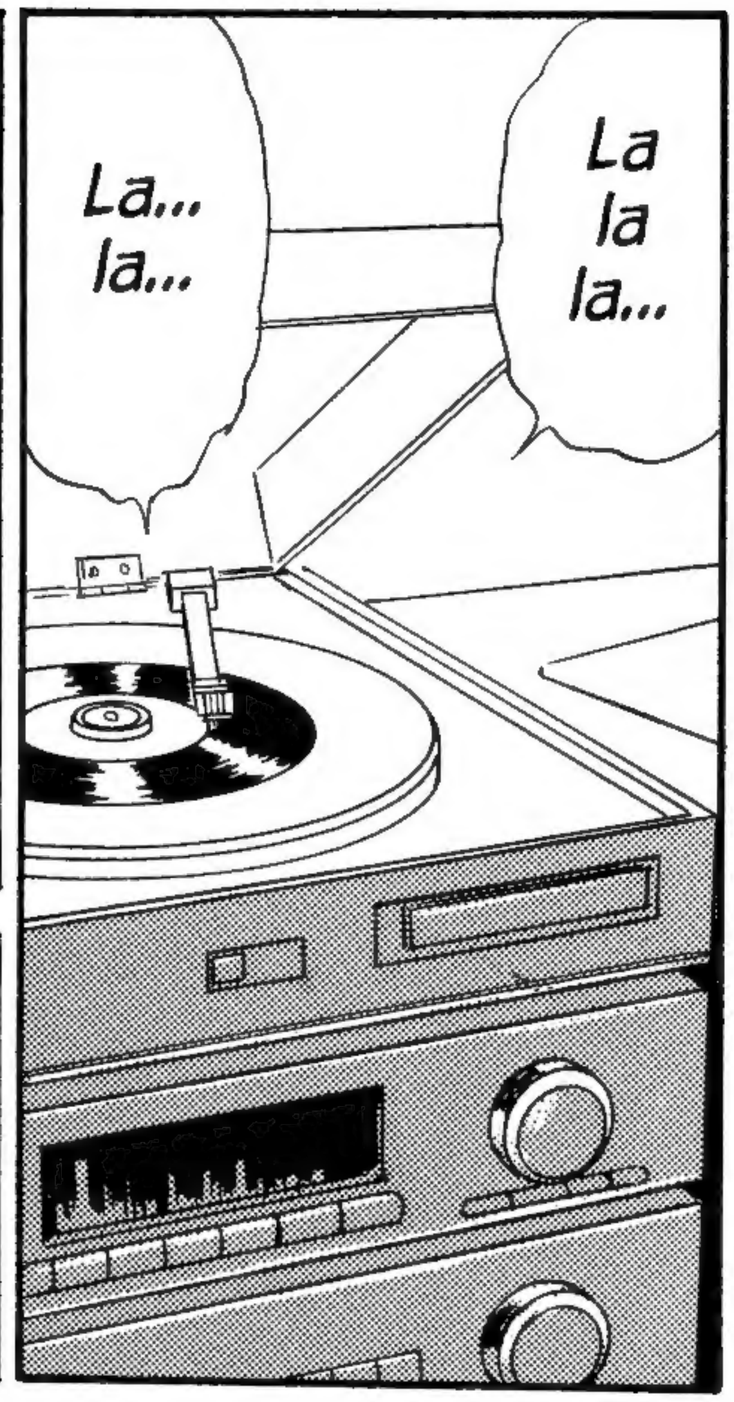
La la la doo bee doo waa

La la la la la la la

Doo doo doo doo doo doo

La la la la la

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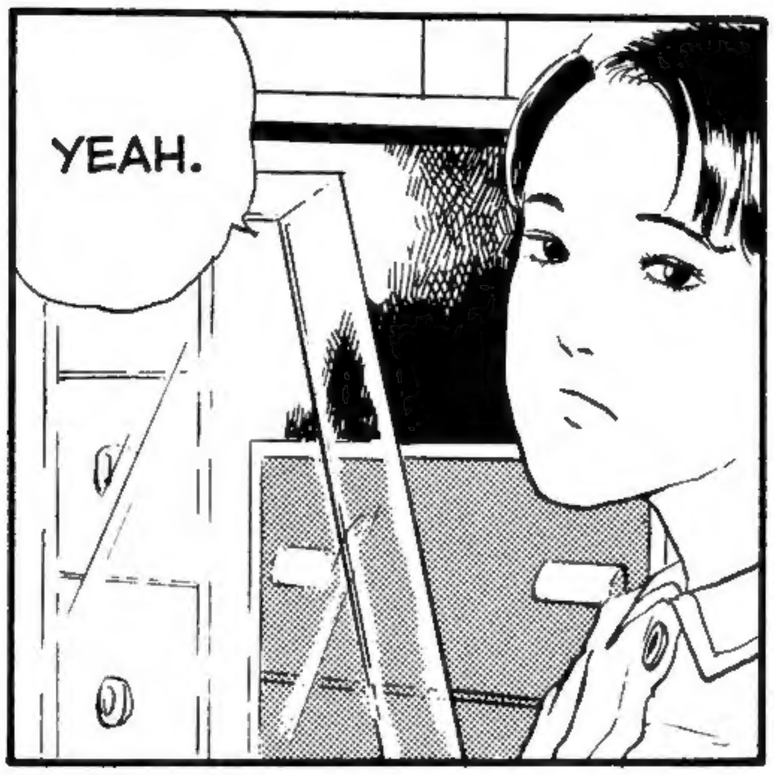
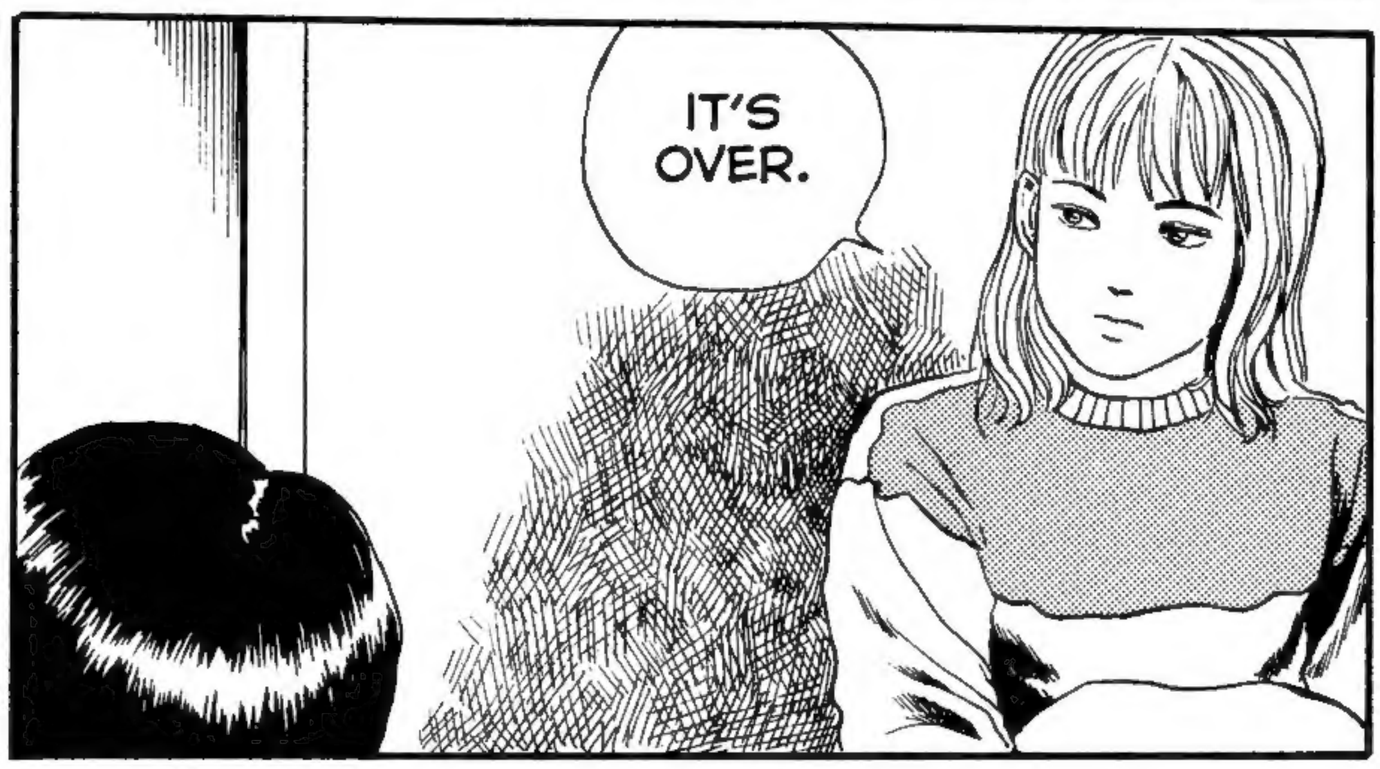
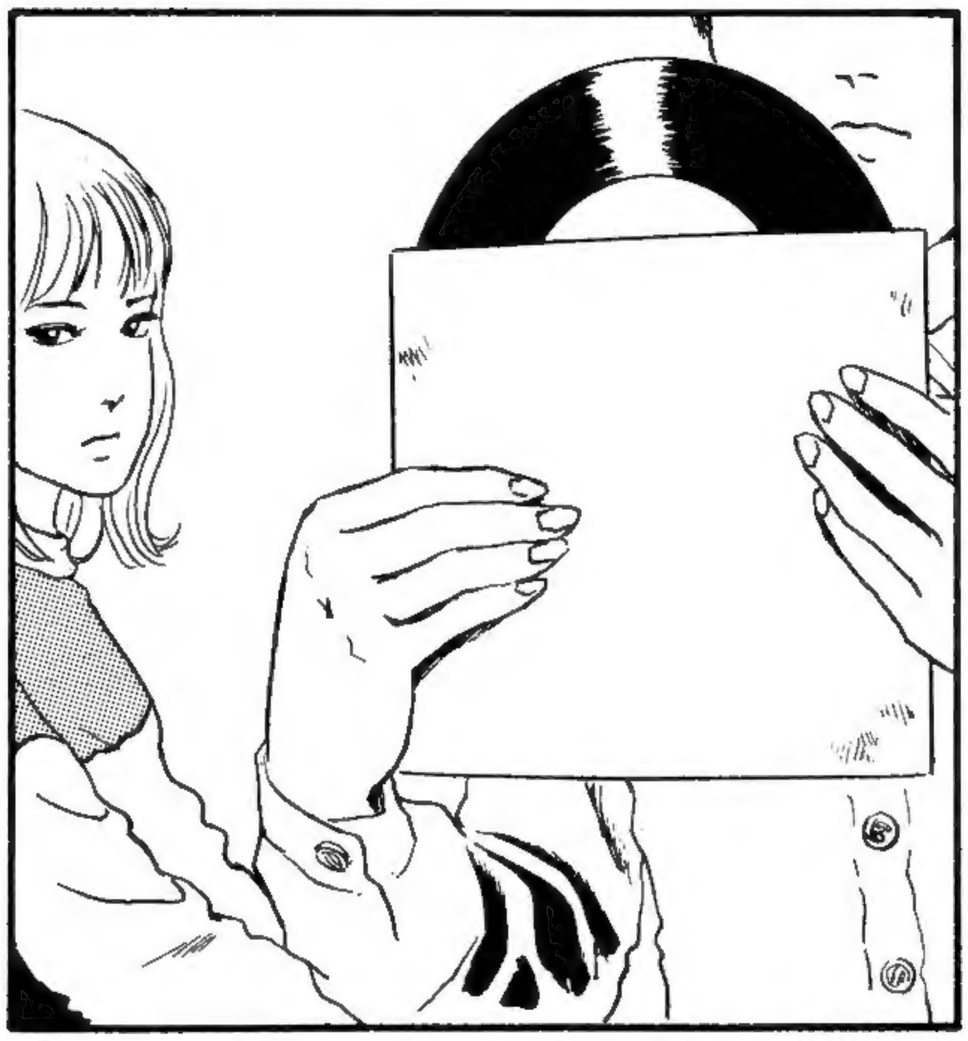
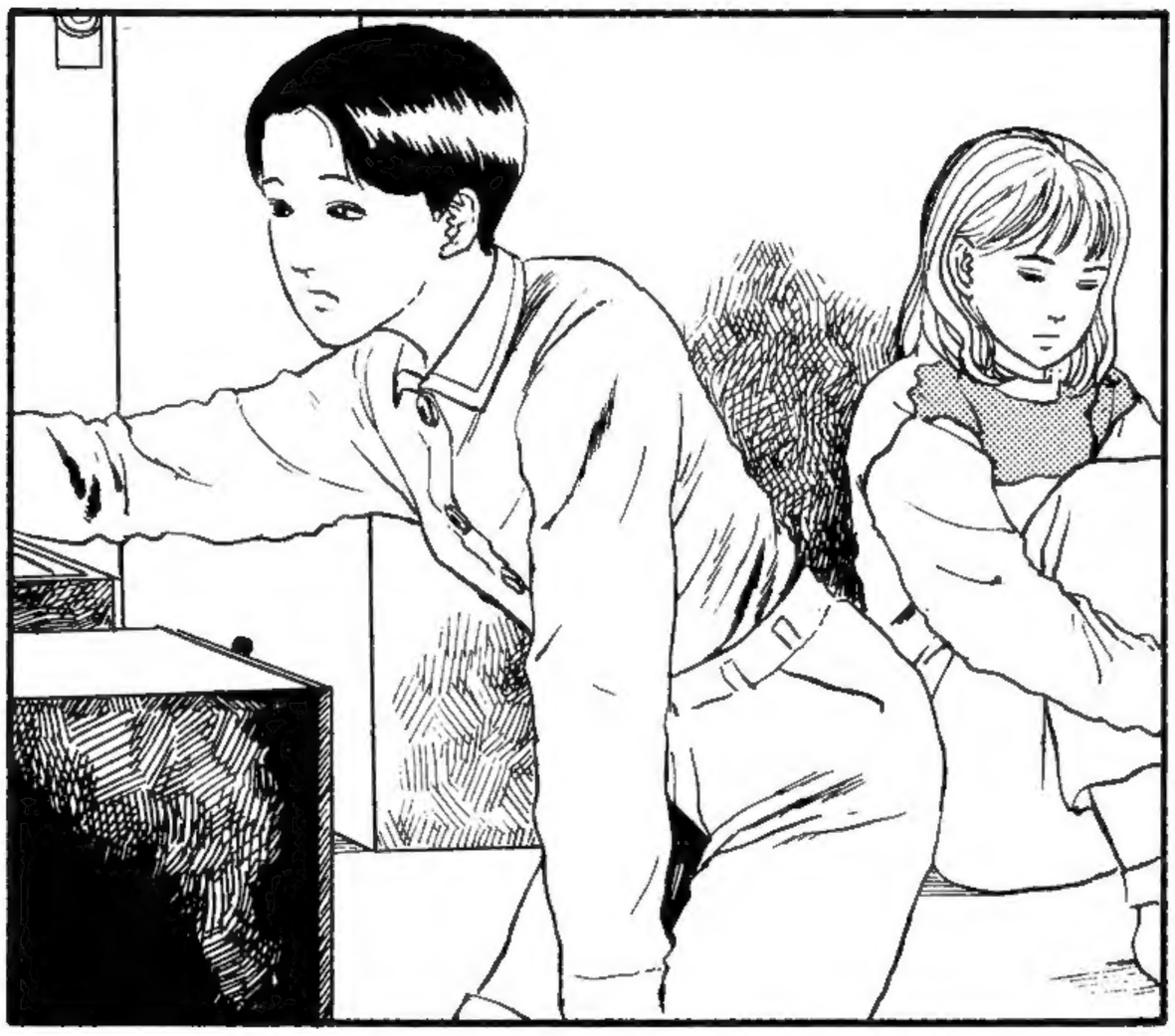

YEAH.


IT'S
OVER.





WHY NOT? IT'S NOT LIKE YOU'LL HAVE LESS OF IT IF YOU LET ME TAPE IT.

YEAH.

DON'T BE SUCH A GRUMP.

YOU'RE SURE YOU WON'T LET ME RECORD IT, OGAWA?

EVEN IF THERE'S NO LOSS TO THE RECORD, I FEEL LIKE YOU'D TAKE SOME LITTLE PERCENT OF THE MUSIC'S CHARM IF YOU TAPED IT.

IT'S ABOUT FEELING.

I'M NOT BEING A GRUMP.

NOT TELLING.

THE JACKET DOESN'T HAVE THE TITLE OR THE SINGER'S NAME. HOW AM I SUPPOSED TO FIND IT?!

IF YOU WANT IT SO BADLY, WHY DON'T YOU GO AND BUY A COPY, NAKAYAMA?

WHERE'D YOU GET IT? I'LL GO CHECK IF THEY HAVE ANOTHER COPY.

YOU'RE DEFINITELY NOT BORROWING IT!

SO THEN LET ME BORROW IT.

THAT'S NOT THE ONLY REASON.

YOU BARELY HAVE ANY FRIENDS EITHER! AND YOU ONLY COME OVER BECAUSE YOU WANT TO LISTEN TO THIS RECORD!

I'M THE ONLY ONE WHO EVER COMES OVER HERE!

COME ON! YOU'RE JUST BEING MEAN ON PURPOSE NOW.

THIS IS WHY YOU DON'T HAVE ANY FRIENDS!

WHO WOULD EVEN LEND YOU ANYTHING ?!

IN THE ERA OF THE CD.

I ALSO COME OVER TO STARE AT THE WEIRDO WHO STILL LISTENS TO RECORDS IN THIS DAY AND AGE.

JUST GO HOME ALREADY!

I WILL! AND I WON'T COME BACK!

HUH?! IT'S GONE!

I MEAN, THIS RECORD MEANS MORE TO ME THAN MY OWN LIFE.

SHE WON'T GET AWAY WITH THIS!

NAKA-YAMA STOLE IT!

AH!

STOP, THIEF!

I SAID STOP RIGHT THERE!

STOP!

KRRRK

OW!

I WAS JUST BORROWING IT! AND THEN YOU GO THROWING ROCKS AT ME. YOU SUCK.

YOU BIG LIAR.

HAAH... HAAH...

OWW!

BUT THERE MIGHT BE A RUMOR AT SCHOOL.

NOW GIVE IT BACK. I WON'T SAY ANY-THING TO THE POLICE.

SO WHEN YOU WANT SOMETHING, YOU JUST STEAL IT? YOU'RE THAT KIND OF PERSON, HUH? SO PATHETIC!

NOW!! GIVE IT BACK, YOU THIEF!

BASH

NOW!

OGAWA ?!

SHE'S DEAD...

OGAWA, YOU OKAY?

HEY.

OGAWA ?

ZZSH ZZSH

ZZSH ZZSH

FLAP

OGAWA... I'M SORRY.

SORRY. I JUST HAD TO HAVE THIS RECORD.

I'M SORRY.

La la...

DON'T HATE ME, OKAY?

DID YOU SAY SOME-THING?

OGAWA ?

...

La la la la, doo bee doo waaaa, la la laaa

La la laaa, doo doo doooo

I GUESS I WAS HEARING THINGS ...

La la laaaa

I WASTED MY TIME APOLO-GIZING.

HUH? YOU'RE ALIVE?

I FEEL BAD FOR YOU, SO I'LL GIVE IT BACK ONCE I TAPE IT.

La la la laaaa, doo doo doo doo

HMPH. YOU DO WHAT YOU WANT.

Dabba dabba daaa, dabba yaa, doo bee do waaa

NO, IT'S FINE. THANKS.

SO THEN I GUESS COULD TAKE MINE IN...

LET'S SEE. TAEKO SAID HERS IS BROKEN TOO. AND I CAN'T THINK OF ANYONE ELSE WITH A RECORD PLAYER.

IT'S JUST BEEN SITTING THERE. I STILL HAVEN'T TAKEN IT IN TO GET IT FIXED.

A RECORD PLAYER? OH, SORRY. MINE ACTUALLY BROKE THE OTHER DAY.

THE NEXT DAY

YOU DON'T...

UNFORTUNATELY, WE NO LONGER CARRY ANALOG MACHINES.

KOBAYASHI MUSIC

THIS SWEET, SAD RECORD.

AND I WANT TO LISTEN TO IT RIGHT NOW.

I DON'T HAVE THE MONEY TO BUY A RECORD PLAYER, ANYWAY.

I DIDN'T KNOW THE SINGER'S NAME, SO I WENT TO RECORD STORES AND HUMMED THE MELODY, BUT THE CLERKS JUST GAVE ME BLANK STARES.

IT HAS TO BE SOME FORGOTTEN SINGER. MAYBE NO ONE REALIZED HOW GREAT THIS SONG IS.

THE SONG JUST SUDDENLY STARTS WITHOUT ANY ACCOMPANIMENT. THERE'S NO LYRICS. AND THEN IT FADES OUT AT THE END, LIKE SHE'S FALLING ASLEEP.

I STARTED GOING OVER TO OGAWA'S ALL THE TIME. THE MORE I HEARD THE SONG, THE MORE I WANTED THE RECORD.

EVER SINCE THE DAY I HEARD IT AT HER PLACE, I CAN'T GET THIS SONG OUT OF MY HEAD.

I'VE NEVER HEARD ANYTHING LIKE IT BEFORE. THE GIRL'S VOICE SOUNDS DETACHED, BUT THERE'S A STRANGE INTONATION SOMEHOW...

CHENG CHENG HA

USED AND IMPORTED RECORDS

10:00 ~21:00

TEL

...BUT NOW I DON'T HAVE ANYWHERE TO PLAY IT.

AND NOW I FINALLY HAVE THE RECORD...

NO WAY! I JUST BUY AND SELL RECORDS.

YOU WANT ME TO PUT ON A RECORD ?

RIGHT. THEY'D HAVE A RECORD PLAYER.

A USED RECORD SHOP IN HERE?

USED AND IMPORTED RECORDS

Used and Imported Records

AH!

JAZZ M

ROCK A

I SAID NO!

PLEASE! JUST ONCE!

THERE'S NO MISTAKE. AND IT WAS *NOT* FOR SALE.

TH-THAT... I USED TO HAVE THAT RECORD HERE!!

YOU STOLE IT, DID YOU?!

THAT JACKET.

YOU... WHERE'D YOU GET THAT RECORD?

I'M SURE OF IT...

THAT RECORD'S MORE PRECIOUS TO ME THAN MY LIFE.

THAT ...

STOLE IT?! NO! IT WASN'T ME.

JAZZ M

THEN WHY DO YOU HAVE IT?! THERE'S ONLY ONE OF THOSE IN ALL OF JAPAN.

NOW THAT I'M THINKING ABOUT IT, THE ONLY CUSTOMER IN THE STORE WAS A GIRL. SO THAT WAS YOU?

A FEW MONTHS AGO, WHEN THE RECORD WAS DONE PLAYING, I PUT IT ON TOP OF THE TURNTABLE, AND SOMEONE TOOK IT.

STOP!

COME ON, GIVE IT BACK. I'LL LET IT GO IF YOU GIVE IT BACK. I WON'T SAY ANYTHING TO THE POLICE.

COME ON!

AAH! LET GO OF ME!

HONESTLY, WHAT KIND OF PERSON IS SHE?

SO THE REASON SHE WOULDN'T TELL ME WHERE SHE BOUGHT THE RECORD WAS BECAUSE SHE STOLE IT.

SOMEONE STOP THAT GIRL!

OH! I'LL HIDE IN THAT CAFÉ.

JAZZ COFFEE

SLAM

HAAH HAAH!

JINGLE TINKLE

KREEE

DUM DUM DUM DUM

PLEASE HAVE A SEAT.

DAA DAA DAA DAA

DAA- DAA

DUM DUM

DM DM

DUM DUM

OH, THIS IS A JAZZ CAFÉ.

DM- DM

UH... UM.

YES?

UM, ORANGE JUICE.

WHAT WILL YOU HAVE?

SURE THING.

DUM DUM

UM... ACTUALLY ...

...IT IS?

NO.

IT'S A RECORD.

OH.

DUM DAA

IS THIS THE RADIO YOU HAVE ON?

THERE AREN'T ANY LYRICS. JUST VOCALIZATIONS LIKE "LA LA LA, DOO DOO DOO."

WHAT KIND OF RECORD IS IT?

DAA DAA

GO AHEAD.

IN THAT CASE, SURE. THIS IS A JAZZ CAFÉ, AFTER ALL.

DMDM

OH, SO IT'S SCAT THEN.

THANK YOU.

Doo
doo
doo

La la la
la la la

La
la
la

Dabba
doo bee
aaah
doo bee
doo waa

...THIS
...

Dabba
dabba
daaa
dabba
daaa

WHAT'S THIS SONG CALLED?

THIS...

La la la la laaaa

THERE'S NOTHING ON THE JACKET.

Doo doo doo doo doo doo

YOU CAN HEAR SOMEONE WHISPERING SOMETIMES.

IT'S A LIVE RECORDING. YOU CAN HEAR THE BACKGROUND NOISES MIXED IN THERE.

THE STRANGE INTONATION, THE DISPAS-SIONATE VOICE...

Doo doo doo doo

THE ABRUPT START...

La la la la doo bee doo waaa

Dabba shoo bee dee waa

Hoooo dabba dabba doo bee dee waaa

THE BEAUTIFUL, SAD MELODY...

La la la la laaaa

Doo doo doo doo doooo

La la la...

La la la la...

Doo doo doooo

Doo doo doo doo doo doo doo doo doo

La la la la la

YOU DON'T KNOW IT?

THIS, YOU KNOW... THIS IS A SERIOUS RECORD.

RIGHT, KID? IT IS, ISN'T IT?!

THERE'S NO DOUBT. THIS...

AND THE WAY IT ENDS LIKE THIS...

PEOPLE IN THE KNOW KNOW IT. THE PAULA BELL SCAT!

WELL, I DON'T REALLY KNOW IF IT WAS IMPROVISED OR NOT. BUT THAT DOESN'T MATTER.

THIS, YOU SEE... THIS IS A SONG IMPROVISED BY A SINGER NAMED PAULA BELL.

I CAN'T BELIEVE I'M HEARING IT IN A PLACE LIKE THIS.

IT'S A MYTHICAL RECORD. MUSIC ENTHUSIASTS HAVE BEEN SECRETLY WHISPERING ABOUT IT FOR AGES.

THIS RECORD, YOU SEE, IT WAS RECORDED RIGHT AFTER SHE DIED.

THE IMPORTANT THING IS *WHEN* IT WAS RECORDED.

LET ME TELL YOU THE STORY. THIS WAS A FEW DECADES AGO.

UNDERSTAND? IT WAS RECORDED ***AFTER*** SHE DIED.

THEN ONE DAY SOMEONE CAME TO HER TO TALK ABOUT PUTTING OUT THE DEBUT ALBUM SHE'D WANTED FOR SO LONG.

IT WAS HER BIG CHANCE AFTER SOME PRETTY DARK DAYS.

PAULA BELL WAS A NO-NAME SINGER WORKING IN BARS AT THE TIME.

...SHE WAS HIT BY A CAR IN FRONT OF THE STUDIO.

BUT IN A STROKE OF BAD LUCK, ON THE BIG DAY OF RECORDING...

...EVEN THOUGH SHE WAS SERIOUSLY INJURED.

THE STAFF RAN OUT, AND SHE BEGGED THEM TO CARRY HER INTO THE STUDIO...

THE STAFF'S HEARTS WERE MOVED AT HOW PASSIONATE SHE WAS ABOUT THE RECORD, SO THEY DID WHAT SHE ASKED.

SEVERAL OF THE STAFF MEMBERS CRIED, PERHAPS.

SUCH A TRAGIC DEATH, JUST WHEN SHE WAS ON THE VERGE OF MAKING HER DEBUT. AND THE WAY SHE CLUNG TO THIS WORLD...

SHE TOOK HER LAST BREATH AT THE FOOT OF THE MIC.

BUT ANYONE COULD SEE SHE WAS IN NO CONDITION TO SING.

...SHE STARTED TO SING.

BUT THEN, A FEW MINUTES LATER...

THEY SAY SHE DIDN'T OPEN HER MOUTH AGAIN.

FINALLY, AS THOUGH HER STRENGTH WAS EXHAUSTED, HER VOICE GREW FAINTER...

AS THEY STOOD THERE, STUNNED. SHE SANG A SONG THEY'D NEVER HEARD BEFORE, NOT THE ONE SHE WAS SUPPOSED TO SING.

EVERYONE THOUGHT SHE HAD COME BACK TO LIFE. BUT HER HEART STILL WASN'T BEATING.

THEY NEVER RELEASED THE SONG, BUT APPARENTLY SOME PEOPLE ON STAFF HAD RECORDS CUT FOR THEIR OWN PERSONAL USE.

THE REASON IT STARTS SO SUDDENLY IS BECAUSE THE RECORDING STARTED PARTWAY INTO IT.

ONE OF THE ENGINEERS HURRIEDLY PRESSED THE RECORD BUTTON, SO THE SONG ENDED UP RECORDED.

SO THEN THIS IS THE KIND OF THING THAT WOULD MAKE A COLLECTOR DROOL?

I HEARD IT EXISTED, BUT NO ONE'S EVER SEEN IT.

YEAH. I'M PRETTY SURE THERE'S NO MISTAKE.

AH! SO THEN THIS IS THAT MYTHICAL RECORD YOU WERE TALKING ABOUT BEFORE?

YOU REALLY HELPED ME OUT.

UM, THANK YOU VERY MUCH.

THAT'S... IT'S A SONG FROM THE AFTERLIFE, YOU KNOW.

YES. I'LL JUST LEAVE THE MONEY HERE.

OH. ARE YOU LEAVING ALREADY?

THANK YOU!

WHAT WAS WITH THAT CREEPY GUY?

UGH. I'M GETTING OUT OF HERE...

AH!

OPEN

JAZZ COFFEE

HE'S FOL-LOWING ME!!

HE WANTS THE RECORD!

AH!

AH!

CRAP! THE RECORD STORE OWNER!

TAK TAK TAK

OGAWA ?

OH! THIS IS...

YOU CAN'T BE... YOU'RE STILL HERE?

I MEAN, YESTER-DAY, YOU WERE ...

BUT WHY?

ARE YOU TRYING TO HIDE? IT'S ALMOST CUTE.

OR RATHER, IN A BAG. ALMOST A TRAP, ISN'T IT?

A RAT IN A TRAP.

HEH HEH HEH.

YOU SANG. I HEARD YOU.

...SING-ING...

W-
WHAT
THE-
THIS
IS...

NOW!
GIVE ME MY
RECORD
BACK!

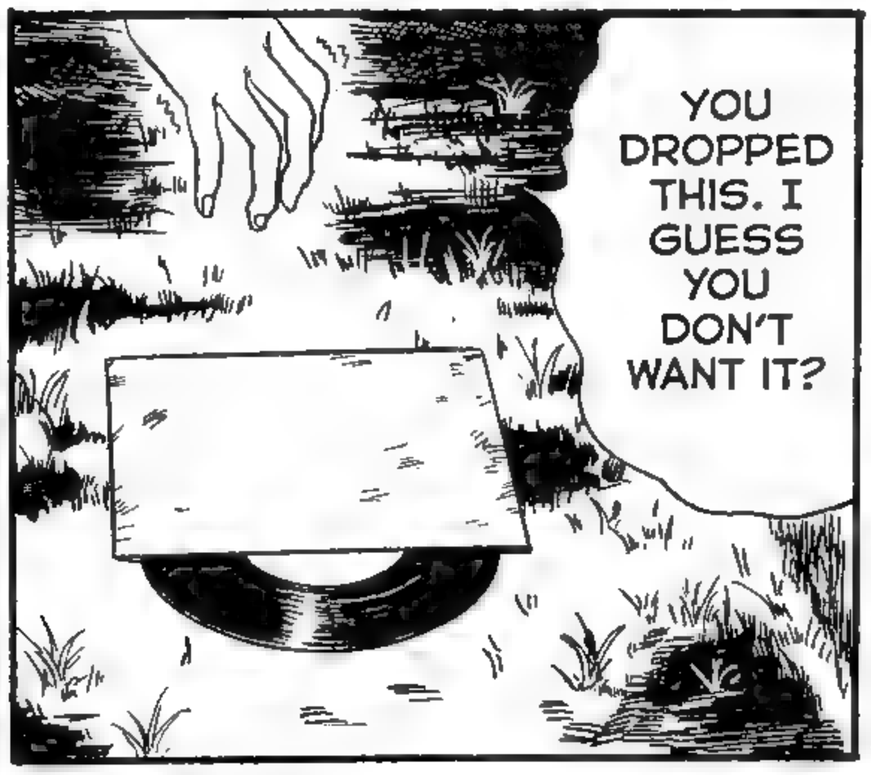
FLAP

TH-
THIS
IS A
DEAD
BODY!

EEAAH!

KNOCK
KNOCK

THEN I'LL HAPPILY TAKE IT OFF YOUR HANDS.


YOU DROPPED THIS. I GUESS YOU DON'T WANT IT?

SHE'S DEAD...

IT'S NOT HERE.

NOT HERE ...

IT COULDN'T HAVE– IT'S NOT BROKEN, IS IT?

THE RECORD... WHERE'S THE RECORD...

DID SHE MAYBE DROP IT ON THE OTHER SIDE OF THE WALL?!

STRANGE. I WAS SURE SHE HAD IT WITH HER BEFORE.

La la...

IT'S TOO HIGH. I'LL GO AROUND.

Doo doo doo doo

La la la la doo doo doo doo

La la la la

La la la la la la

Doo doo doo doo

Doo bee doo waa doo doo doo doo doo

Foo doo be doo waa

I CAN HEAR IT. THE MELODY FROM THE AFTERLIFE.

I CAN HEAR IT...

...La ...

USED RECORD / END

AUTHOR COMMENTARY

USED RECORD

At the time, I lived in the Issha area of Meito Ward in Nagoya, and there was a little used record shop near Issha Station. (I don't know if it's still there now.) I was delighted to find an old record there of the Swingle Singers scat-singing Bach, and I wanted to try capturing the mood of a used record store like that in manga. As the next story in the series of one-shots I was doing for the monthly magazine *Halloween*, I still hadn't come up with a story when I drew the preview art. And then, right after that, I took another finished manga work to Tokyo, and I was discussing my next work with my editor Harada-san, when he jumped off from the used record store and made it a story about a Tokyo jazz café. He even said, "I've got a feeling this next story's going to be good."

I also decided to throw in the idea of a record of a singer immediately after she died, an idea I'd been cooking up for a while, so there's a combination of different elements in this story. The scat Paula Bell sings here is music that I imagine would surprise the Swingle Singers (the original members, though) up in Heaven.

○中古レコード

。喫茶店（古くて、いつもレコード音楽が流れている）に通う主人公 そこで時々流れるスキャットの独唱のレコードは不思議な音楽だ。唐突に始まり、女性歌手がよくようのないたんたんとした歌い方でスキャットを歌い、伴そうもなにもなり。一種のアカペラ、ライブのようだ そして曲の終りはフェイドアウトしていく。しかし機械の調整でフェイドアウトしたのではなく歌手自身が声を小さくしていったようだ。さらでの方は土戸がかすれていくのでわかる ライブといっても客のはく手などない。なぜライブのようにきこえるかというと時々たれかのささやき声などがあるし音もあまりよくないからだ

曲の途中から

・主人公は思いきってマスターにそのレコードについてきくが、

ポイント↓ あくまで中古レコードが主。

Used Record

- *Protagonist who frequents a coffee shop (old, always records playing). Then there's this mysterious music, a solo scat record that they play sometimes. The song starts abruptly in the middle, the female singer scats in this dispassionate singing voice with no intonation, there's also no accompaniment. It's sort of like an a cappella concert. Then it fades out at the end of the song. But the fade-out's not from twisting knobs on the recording equipment; the voice of the singer itself seems to be getting quieter. You can tell because her voice gets hoarser toward the end. It's live, but there's no applause. It sounds like it's a live recording because from time to time, you can hear someone murmuring, and the sound isn't very good.*

- *The protagonist goes ahead and asks the coffee shop owner about the record, but,*

Point → In the end, the used record is the focus.

SHIVER
戦慄

IT DOESN'T GET A LOT OF SUN.

FROM MY ROOM, I CAN SEE THE NEIGHBORS' BACKYARD.

BUT SOMETIMES, I SPOT A DOCTOR IN A WHITE COAT GOING INTO THEIR HOUSE.

THEY ALMOST NEVER GO OUT INTO THE YARD.

THE PLANTS AND TREES GROW WILD.

I THINK THE DOCTOR GOES ALL THE WAY AROUND TO THE BACK FOR RINA'S MEDICAL EXAM.

KLAK KLAK

SLAM

I HEAR HER SCREAMING A LOT AT OTHER TIMES TOO.

NOOO!

RINA'S TWO OR THREE YEARS YOUNGER THAN ME, AND I GUESS SHE'S BEEN SICK SINCE SHE WAS BORN.

AAAAH!

SHE'S ALWAYS SHUT UP IN THE HOUSE. I GUESS SHE HATES DOCTORS.

EEEE!

A BUG!

EEEE!

A BUG!

AAAAAAAAH!

EEEEE!

MOMMY! THERE'S A BUG!

SWARMS OF BUGS!

THE BUGS ARE COM-ING!

AAA-AAAH!

RINA, BE QUIET!

SHE REALLY HATES BUGS.

THERE ISN'T A BUG ANYWHERE TO BE FOUND, NOW IS THERE?

SHE'S ALWAYS LOOKING OUT INTO THE YARD WITH EMPTY EYES.

I CAN SOMETIMES SEE HER FROM MY ROOM.

GRIN

AND THEN WHEN SHE NOTICES ME...

SHE ALWAYS LAUGHS AND POINTS AT THE BUSHES ON THE NORTH SIDE OF THE YARD.

HEE HEE HEE... HEE HEE HEE...

HEE HEE HEE. HEE HEE HEE.

HER ARM IS COVERED IN COUNT-LESS HOLES...

OF THE DISTANT PAST...

A MEMORY CAME BACK TO LIFE IN MY HEAD.

A MEMORY THE COLOR OF LEAD.

YUJI!

YOUR GRAND-FATHER'S GOING TO HEAVEN SOON.

WHERE'S GRANDPA, MOMMA?

COLD ...

SO COLD ...

YUJI, NO! YOU CAN'T GO IN THERE!

GRANDPA.

HE'S GONE.

GRANDPA'S BODY WAS RIDDLED WITH HOLES.

HEE HEE HEE... HEE HEE HEE...

HEE HEE HEE. HEE HEE HEE.

COME INSIDE!

RINA! OUT HERE AGAIN?

THAT'S WEIRD.

RIGHT. IS THERE EVEN A DISEASE THAT MAKES HOLES IN YOUR BODY, THOUGH?

DON'T TELL ANYONE, HIDEO.

WOW.

...SO THAT'S THE STORY.

AND WHEN I ASK MY FAMILY ABOUT IT, THEY JUST SAY I WAS DREAMING. THEY WON'T ANSWER ME.

THAT TIME... MY GRANDPA WAS DEFINITELY COVERED IN HOLES.

...

IT'S NOT LIKE YOU SAW HER UP CLOSE, RIGHT, YUJI?

YOU DON'T BELIEVE ME? THEN WHAT ABOUT RINA?

WELL, YEAH, OBVIOUSLY.

'SUP.

COME IN.

MY! I HAVEN'T SEEN YOU IN A WHILE, HIDEO.

CAR

YUJI! HIDEO'S HERE.

WHAT'S UP, YUJI? YOU'RE JUST STARING ALL SPACED OUT INTO THE NEIGHBORS' YARD.

MM. NO, IT'S NOTHING.

OH, RIGHT.

NOW THAT I'M THINKING ABOUT IT...

SHE USED TO BE A NURSE, SAID SHE WAS THERE WHEN RINA WAS BORN.

JUST LISTEN. MY MOM KNEW ABOUT HER.

WHAT?! I SAID IT WAS A SECRET, THOUGH.

THAT STUFF YOU TOLD ME ABOUT RINA THE OTHER DAY... SO LIKE, I TOLD MY MOM. AND YOU KNOW–

AND IT'S CREEPY. SHE TOLD ME TO KEEP QUIET ABOUT IT, BUT I'LL TELL YOU.

SO SHE TOLD ME THE STORY...

SHE SAID, LIKE, THE BABY DIDN'T CRY WHEN SHE WAS BORN.

NO MATTER HOW MUCH TIME PASSED, SHE JUST DIDN'T BREATHE.

MY MOM SAYS THE HOLES WERE, LIKE, BREATHING ...

AND ON TOP OF THAT, AFTER A COUPLE DAYS, ALL THESE HOLES STARTED TO OPEN UP, ALL OVER HER BODY.

NORMALLY YOU'D DIE, RIGHT? BUT MOM SAID SHE WAS ALIVE, Y'KNOW?

WHOA ...

YOU GOT SOME OLD BOOKS HERE, HUH?

HA HA HA! SHE LOVES JOKES MORE THAN ANYTHING. SHE PROBABLY JUST MADE THAT ONE UP ON THE SPUR OF THE MOMENT.

BRUCE LEE

IT'S A HASSLE TO THROW THEM AWAY, SO WE JUST LEFT THEM THERE.

YEAH. THEY WERE MY GRANDPA'S. THIS USED TO BE HIS ROOM, SO...

BIZ

CAN I READ IT?

I LIKE READING ANCIENT DOCUMENTS LIKE THIS.

A JOURNAL? I DIDN'T EVEN SEE THAT.

YOUR GRAND-PA'S?

HUH. OH? THIS IS A JOURNAL.

JOURNAL

...THAT'S TRUE, I GUESS...

AL-THOUGH I CAN'T TELL WHEN IT'S FROM.

BUT IF WE READ THIS JOURNAL, WE MIGHT LEARN WHY YOUR GRANDPA DIED.

IT'S NOT ON THE LEVEL OF AN ANCIENT DOCU-MENT.

SO LIKE, HE KEPT THE JOURNAL RIGHT UP UNTIL HE DIED.

WHAT'S IT SAY?

DON'T RUSH ME.

Septem 12 Today I had

September 12 Today,

HM. WHAT'S THIS PICTURE?

He was pale and wearing a heavy coat, even though it's not winter.

He didn't take it off even after he came inside.

Normally I would have taken his hand and been delighted at the reunion, but he seemed strange.

September 12.
Today, I had an unexpected visitor: my war buddy, Yonezu.
It's been 30 years since I've seen him.

JOURNAL

I don't know how it happened, but Yonezu said he bought it from an antique shop at a good price.

But for some reason, he wanted to be rid of it.

That was the thing my other fellow soldier, Yoshimura, found in the mountains of Java during the war.

It was a strange carving, so I remember it well.

And Yonezu showed me something surprising.

A dark green jade carving.

He left the carving and took off like he was running away.

I told Yonezu this, and he suddenly grew paler.

Incidentally, I guess the original owner, Yoshimura, contracted some mysterious illness after he demobilized and died complaining of a chill.

It seems to be relatively valuable.

September 13.
I spent the entire day staring at the jade.

September 27.
I can't believe it! There are holes all over my body!

The cause of the chill is the wind getting into my body through these holes.

Sep-tember 25.

The doctor came by this afternoon without being called and gave me an injection.

September 23.
With the chill not getting any better, I went to the hospital and was diagnosed with a cold. They gave me medication.

September 24.
Such a terrible chill, I shiver constantly. And what are these spots on my skin?

September 21.
I've been shivering all day.

I'm going to bed early.

Insects are crawling around inside of me! I fear I will go mad!

Insects crawled into the holes on my back!

This morning, I awakened to a terrible itching!

September 29.

October 2. My strength fades, the holes grow in number. I'm cursed. It is the curse of the jade. Anyone who owns it will be cursed!

The very insects of the carving!

October 1. I have been assaulted by visions of insects swarming in through the window.

But it fell into the neighbors' yard.

I do hope the neighbors are not affected by the curse, but...

I mustered up what strength I have left and threw the carving out the window.

That doctor came in the afternoon. He is utterly unknown to me, but it seems he knows about the jade. He might have his sights set on it!

October 4. My son and his wife won't let me see my grandson.

...

JOURNAL

HIS HAND-WRITING'S A MESS AFTER THAT...

MY MOM AND DAD KNEW IT, AND THEY DIDN'T SAY ANYTHING TO ME.

SO MY MEMORY'S RIGHT, AFTER ALL.

KLAK KLAK

AND THE CURSE OF THE JADE IS ON RINA NEXT DOOR.

IS IT ACTUALLY TRUE, THOUGH? I STILL CAN'T BELIEVE IT.

IS THAT THAT GIRL, RINA?

HEE HEE HEE... HEE HEE.

HEE HEE HEE... HEE HEE HEE...

HEE HEE HEE... HEE HEE HEE...

SEE YA.

Y- YEAH.

YUJI, I'M GOING HOME. I'M SHIVERING JUST LOOKING AT HER.

SHE'S DEFINITELY CREEPY, HUH?

SHE'S GONE.

...IT'S STILL ON THE GROUND HERE SOMEWHERE.

MAYBE...

NOW'S MY CHANCE.

IF IT IS AND I GET RID OF IT...

RUSTLE RUSTLE

IT'S BEEN YEARS, I GUESS IT'S NO WONDER.

IT'S NOT HERE.

OH NO. SHE'S BACK.

KLAK KLAK

AH!

KSH KSH

RUSTLE

...IT'S THAT DOCTOR...

KSH KSH

EEEEEEEE!

KSH KSH

EEEEE!

AAAAAH!

EEEE!

...

KSHHK

IS HE THE SAME DOCTOR WHO WAS WITH GRANDPA WHEN HE DIED?

THIS MYSTERIOUS DOCTOR IN THE JOURNAL...

EEEEE!

AAAAH!

SHE KEPT SCREAMING THAT DAY UNTIL DARK.

HE'S GONE ...

HIM AND THE DOCTOR NEXT DOOR...

I FEEL LIKE THEY'RE KINDA THE SAME.

RUSTLE RUSTLE

WHAT IF THE JADE'S SOMEWHERE INSIDE THE HOUSE...

...AND HE'S AFTER IT?

RUSTLE

IT'S THE DOCTOR.

JOURNAL

OH.

FOR RINA'S SAKE TOO.

SHOULD I TALK TO THE NEIGH-BORS...?

OH, YUJI?

I HAVEN'T SEEN YOU IN AGES.

HEY, HIDEO!

ADVICE ?

PERFECT TIMING. I ACTUALLY WANTED TO ASK YOUR ADVICE, HIDEO.

...I GUESS...

WHAT'RE YOU GOING TO DO IF THEY START YELLING ABOUT HOW IT'S YOUR GRANDPA'S FAULT RINA ENDED UP LIKE THAT?

MAYBE YOU'D BETTER GIVE UP ON THAT IDEA?

...WHICH IS WHY I CAN'T DECIDE WHETHER I SHOULD TALK TO THE NEIGHBORS OR NOT.

...

NO. I'M GOING TO TELL THEM.

RINA'S OUTSIDE.

OH!

THE HOLES ARE GONE.

W- WHAT THE...?

GASP

WHAT'S GOING ON?

GRIN

HYOOOO

AND THEN IT WAS THE NIGHT OF A STORM.

YUJI, THE WINDOW IN YOUR ROOM'S RATTLING LIKE CRAZY. GO CHECK ON IT?

IT IS... I'LL GO LOOK.

THE MAXIMUM SPEED NEAR THE CENTER IS...

THE LARGE, POWERFUL TYPHOON NUMBER 21 IS CURRENT-LY AT THE SOUTHERN TIP OF THE KII PENINSULA.

KALKALKALK

CHK

KLAK

KLAK

SHFF

AAH!

I'M COLD!

O-OPEN UP. I-IT'S ME, HIDEO.

HYOOO

WH-WHO ARE YOU?!

W-WHAT DID YOU...

LOOK AT THIS!

CRASH

I FOUND IT. THE DAY WE READ THAT JOURNAL.

IT WAS IN THE PLACE THE GIRL WAS POINTING TOWARD!!

IT'S THE JADE CARVING !!

AH! THAT'S...

BUT THERE *WAS* A CURSE. HOLES STARTED POPPING UP ALL OVER MY BODY, SO I TRIED TO GET RID OF IT SO MANY TIMES. I WENT TO THE RIVER, BUT I COULDN'T THROW IT IN...

I THOUGHT, THERE'S NO SUCH THING AS A CURSE! AND I MEAN, JADE'S A PRECIOUS STONE. I WAS BEWITCHED BY THIS STONE!

AH!

WHAT'S GOING ON, YUJI?!

AH! AAH! HE'S HERE! THE DOCTOR'S HERE!

HE APPEARS WHER-EVER THE JADE IS.

HE'S NOT HUMAN. HE'S AN ENVOY OF THE CURSE.

THAT DOCTOR CAME...

I RAN AWAY JUST NOW.

HE INJECTS YOU WITH THIS GREEN LIQUID.

HYOOOOO

EEEAH!!

HIDEO!
EEAAAH!!

I DON'T KNOW WHERE THE JADE WENT.
THE NEXT DAY, HIDEO'S BODY WAS FOUND ON THE RIVERBANK.

AUTHOR COMMENTARY

SHIVER

I was looking at an illustrated reference book on insects, and I learned that they have these holes on the sides of their abdomen for breathing, called spiracles, and I wondered if I couldn't use that in a manga. I changed it to people and developed the idea of holes in a person's body, holes through which they seemed to be breathing somehow. The neighbor's backyard in the story is based on the backyard of the people who lived next to my childhood home. The neighbors, Mr. and Mrs. Y, once ran a *ryokan* inn, but the couple were already quite elderly back then, and the house was no longer an inn, so the backyard was left unattended, with plants growing all over the place.

Mr. Y had shipped out during WWII, and when I was writing "The House with the Deserting Soldier," I actually talked with him about his experience as a soldier for reference. Given this, perhaps that's why I decided to incorporate WWII elements again here in the process of imagining Mr. Y's backyard.

Fumiaki Miyamoto oboe

Weakness is related to the father.

The man can see the strange doctor. (She can see him too.) Other people can't.
Protagonist aggressive man She thoroughly detests him, but the man doesn't care; he drags her out of there. He stops her breathing. She doesn't want to breathe her family's breath either. She gets better, but the man falls ill and dies.

↑

~~the brother of the protagonist's friend~~

It's only the beginning of fall, but they have the heat on. The protagonist likes her, so he forces his way in and she's like this. She's not breathing.

See a vision of the doctor. (Because the brain needs the delivery of oxygen.)

ファッションモデル
FASHION MODEL

FIRST THING IN THE MORNING THAT DAY, I HAD A BAD FEELING.

MY "FEELINGS" WERE OFTEN ON THE MARK.

I DIDN'T KNOW WHAT, THOUGH.

SO IT WAS BASICALLY A CERTAINTY THAT SOMETHING UNPLEASANT WAS GOING TO HAPPEN.

TODAY, I'VE GOT...

...AN ESPECIALLY BAD FEELING.

...

KUNK

IT'S NOT SOME-THING STUPID LIKE THIS.

NO. THAT WASN'T IT.

HEE HEE!

CLUB

AAH...

CAFÉ

KUNK

...IN THE END I COULDN'T. ALL KINDS OF BAD THINGS HAPPENED.

I'VE HAD A FEELING LIKE THIS SEVERAL TIMES BEFORE, AND EACH TIME, I TRIED AVOIDING IT, BUT...

IS IT SOME-THING I CAN'T AVOID?

...

I'M JUST SITTING IN THIS CAFÉ, BUT THE FEELING KEEPS GETTING WORSE AND WORSE.

SEIZE

SEIZE

GETTING HIT BY A CAR WAS TERRIBLE, BUT THIS FEELING'S A LOT WORSE THAN THE ONE I HAD THEN.

SEIZE

12

FLIP

FLIP

...

THIS WOMAN'S A MODEL?

WHAT IS THIS...

FLIP

CHRISTMAS

BASIC ENSEMBLES

FLIP FLIP

WHY WOULD THEY USE SOMEONE LIKE THAT?

ALL THE OTHER MODELS ARE NORMAL...

IT'S JUST A REGULAR FASHION MAGAZINE, RIGHT?

I CAN'T BELIEVE SHE MANAGED TO BECOME A MODEL.

GAH!

FLIP

FWUP

New

THIS MODEL...

CHK CHK

SHE'S JUST SO CREEPY.

POP

HONESTLY. I SHOULDN'T HAVE LOOKED AT THAT MAGAZINE.

WHEN I CLOSE MY EYES, THAT FACE FROM THIS AFTERNOON POPS UP IN MY MIND.

IT'S NO USE.

EEEAH!

IN FACT, THE IMPRESSION OF IT STARTED TO TRANSFORM IN MY MEMORY...

...UNTIL IT FINALLY BECAME SOMETHING I COULD BARELY STAND.

FOR SOME REASON, THE MODEL'S FACE WOULDN'T LEAVE MY MIND, EVEN AFTER SEVERAL DAYS.

ARE THERE ACTUALLY MODELS THAT CREEPY? LIKE MAYBE IT WAS JUST A BAD PICTURE.

GRANTED, I DON'T READ WOMEN'S FASHION MAGAZINES. BUT...

I'VE NEVER SEEN A MODEL LIKE THAT.

YOU GO BUY THE MAGAZINE AND TAKE A GOOD, HARD LOOK AT THAT MODEL.

SO HOW 'BOUT YOU DO THIS, IWASAKI?

BUT, ODA... SHE'S BEEN GRADUALLY TRANSFORMING IN MY MEMORY, SO THAT NOW SHE'S BASICALLY A MONSTER.

GET REAL. I DON'T WANT TO GET USED TO THAT FACE.

I'M WAITING FOR THE MEMORY TO FADE ALREADY.

YOU DO THAT, AND YOU'LL GRADUALLY GET USED TO HER. WON'T BOTHER YOU ONCE YOU'RE USED TO SEEING HER.

WE CAN'T MAKE THE MOVIE WITHOUT THE SCRIPT. DON'T SLACK OFF JUST 'CAUSE IT'S FOR US.

IF YOU'RE NOT GONNA DO IT, I'LL ASK SOMEONE ELSE.

WHAT? SO THAT MODEL'S REALLY MESSING YOU UP?

NO, NOT AT ALL.

ANYWAY, YOU HAVEN'T BEEN COMING TO SCHOOL LATELY, BUT YOU'RE STILL WORKING ON THE SCRIPT, RIGHT? MOVING ALONG ON THAT?

NO, I KNOW.

WE'RE GOING TO ENTER THIS ONE IN A CONTEST, SO...

TUK

BOOKS

SANT

MAYBE I SHOULD LOOK AT THE MAGAZINE AGAIN.

I WASN'T AT MY BEST THAT DAY, SO IT JUST LOOKED EXTRA WEIRD TO ME.

WHY AM I SO FREAKED OUT?

THIS IS SO STUPID. SHE'S JUST A MODEL.

BALLAD

I LOST THE CHANCE TO SEE THE MODEL AGAIN, AND I WAS TORTURED FOR A WHILE BY THE CREEPY, TRANSFORMING FACE, BUT...

...FORTU-NATELY, THE MEMORY FADED WITH TIME.

THEY STOPPED PUBLISH-ING?

WHAT?

HAIRSTYLES

DRESSMAKING

I SEE...

YES. SIX MONTHS AGO.

HA HA HA!

NO, IT WAS MY LIGHT-ING.

NAH, IT WAS YOUR CAMERA WORK, ODA.

THE SCRIPT WAS GOOD.

DON'T BE SO HUMBLE, IWASAKI.

BUT NOW WE'VE GOT A BIT OF A NAME IN THE WORLD OF AMATEURS.

SERIOUSLY. IT'S LIKE A DREAM.

BUT I NEVER DREAMED WE'D TAKE THE GRAND PRIZE.

WHY? WE CAN JUST FIND SOMEONE HERE AT SCHOOL.

NO, THERE'S NO GIRL WHO'S BEAUTIFUL ENOUGH FOR OUR FILM HERE. IF WE HOLD AN OPEN CALL, WE CAN FIND SOMEONE REALLY AMAZING. AT ANY RATE, WE HAVE A LITTLE PULL NOW, Y'KNOW?

HOW ABOUT WE HAVE AN OPEN CALL FOR THE HEROINE OF OUR NEXT ONE?

SO I HAVE A LITTLE PROPOSAL.

FWUP

Akira Oda

SCHOOL

I HAVE THAT BAD FEELING AGAIN.

OH! THIS ONE'S GOOD.

NOT QUITE.

GUESS WE DON'T HAVE THAT MUCH PULL, HUH?

WHAT? JUST THREE APPLICATIONS?

THE PULL WE HAVE GETS QUALITY OVER QUANTITY.

OOH, SHE *IS* GOOD. IT'S SETTLED THEN.

HEY, IWASAKI, YOU TAKE A LOOK TOO. YOU'VE BEEN PRETTY QUIET ALL DAY.

OH, UH. I WAS JUST THINKING THIS IS PRETTY GREAT. LIKE SOME KIND OF FATEFUL MEETING.

WHAT'S WRONG, MIYAKE?

WHOOPS, WE FORGOT ONE.

...THE HELL...

...

RIP

WHOA. WHAT *IS* THIS?

WHO ON EARTH–?

TH-THAT'S HER. THE MODEL...

IWASAKI. WHAT'S WRONG?

AH!

BUT I DON'T THINK A PROFESSIONAL MODEL'D BOTHER WITH AMATEURS.

NO. THERE'S NO MISTAKE. LOOK! THESE CREEPY FEATURES...

YOU'RE SURE YOU DON'T HAVE THE WRONG PERSON?

WHAT? SO THEN THIS IS HER?

MAYBE SHE'S OUT OF WORK RIGHT NOW.

IT'S LIKE DESTINY OR SOMETHING. THAT SHE WOULD APPLY FOR OUR MOVIE OF ALL THINGS...

I'M SURE OF IT! SEEING HER AGAIN SENDS A SHIVER UP MY SPINE.

WHAT ?!

WE USE THE MODEL TOO. HER AND THE PRETTY GIRL.

OKAY. SO HOW ABOUT WE DO THIS?

I MEAN, SURE, SHE'S CREEPY, BUT IF YOU LOOK AT IT ANOTHER WAVY, THERE'S NOT ANOTHER GIRL WITH SUCH AN INDIVIDUAL LOOK.

JUST LISTEN. IF SHE REALLY IS A PROFESSIONAL MODEL, THEN IF WE HAVE HER IN THE MOVIE, IT'LL GIVE US A LITTLE PRESTIGE.

I MEAN, COME ON, YOU WANT TO PUT HER IN THE MOVIE?!

QUIT FOOLING AROUND, ODA!

AND IF YOU MEET HER IN PERSON, IWASAKI, I THINK YOUR FEAR'LL GO AWAY.

SHE'S SCARY IN THE PICTURES, BUT WHEN WE MEET HER AND TALK TO HER, SHE'LL JUST BE REGULAR, YOU KNOW?

OH, NO...

YOU'RE EVEN CUTER THAN YOUR PICTURE.

YOU'RE IN THE TENTH GRADE, TAMAE MORI? HMM.

MIO'S C

MIO'S COFFEE MIO'S

BY THE WAY, THE OTHER ONE...SHE'S LATE, HUH?

H-HEY!

OKAY!

YOU'LL BE THE PROTAGONIST. YOU'LL BE PLAYING THE HEROINE.

ALL YOU HAVE TO DO IS JUST ACT NATURALLY.

N-NICE TO MEET YOU, FUCHI. PLEASE HAVE A SEAT.

...MY NAME IS FUCHI...

O-ODA!

THIS GUY—HIS NAME'S IWASAKI—HE'S A FAN OF YOURS.

YOU'RE A PROFESSIONAL MODEL, IS THAT RIGHT, FUCHI?

NAH, DON'T WORRY. SHE WAS JUST STIFF MEETING US FOR THE FIRST TIME TOO. SHE'S NOT A BAD SUBJECT WHEN I THINK ABOUT IT.

CAN'T WE JUST MAKE UP AN EXCUSE AND GET RID OF HER, ODA?

BUT SHE REALLY *IS* CREEPY, HUH?

AND I DIDN'T THINK SHE'D BE SO TALL. SHE'LL POKE OUT OF THE FRAME.

SORRY, MY BAD.

A FAN?! I MEAN, WHY WOULD YOU EVEN SAY THAT?!

M2

IDIOT. WITH THOSE TWO SITTING TOGETHER, IT WAS JUST LIKE HEAVEN AND HELL.

BANK

HER SENSE OF PRES-ENCE OVER-WHELMED THE HERO-INE, DIDN'T IT? I GUESS THAT'S WHY SHE'S A PRO.

VRRRR

AND WHAT KIND OF ROLE ARE YOU PLANNING TO GIVE HER EXACTLY?

RIGHT... WHAT ABOUT A MYSTERIOUS FORTUNE-TELLER WHO CHANGES THE FATE OF THE HEROINE?

BANK

YOU'LL BE ABLE TO BREATHE ALL THE SWEET AIR YOU WANT ONCE WE GET THERE.

I WISH WE'D GET THERE ALREADY. I CAN HARDLY BREATHE IN HERE.

NOT FAR.

HEY, ODA. HOW MUCH FARTHER TO THE LOCA-TION?

SO THEN, IT *IS* A HORROR MOVIE?

THE MIDDLE OF NO-WHERE ?

PER-FECT MATCH FOR THE DE-SCRIP-TION IN THE SCRIPT.

AT ANY RATE, IT'S IN THE MOUN-TAINS, THE MIDDLE OF NO-WHERE.

PFFT!

PFFT!

WHAT ARE YOU TALKING ABOUT?

HEH HEH
HEH HEH
HEH HEH.

HA HA
HA!
THAT'S
RICH.

HEE
HEE!

HEH
HEH
HEH...

HEH
HEH
HEH
HEH
HEH.

HA
HA
HA
HA!

HA
HA
HA!

HUH? WHAT'S WRONG?

YEAH. IS SHE HUMAN?

HEY. DID YOU SEE THAT?

I...

...LOVE PLACES LIKE THIS.

HER TEETH ...ARE FANGS.

YOU WERE IN THE BACK, SO YOU COULDN'T SEE IT, MIYAKE.

IT IS.

SO? NICE, QUIET PLACE, RIGHT?

BABUMP

GLANCE

SHUT UP. DON'T SAY STUFF LIKE THAT.

HEY, IWASAKI. I THINK SHE LIKES YOU.

I'M NOT FEELING WELL. I'M GOING TO THE RIVER TO SPLASH SOME WATER ON MY FACE.

HEY! WHERE ARE YOU GOING?

RUSTLE

GAH!

WHOA!

KSH KSH KSH

I MEAN, COME ON. SERIOUSLY?!

SHE... SHE CAN'T ACTUALLY LIKE ME, THOUGH, RIGHT?

KSH KSH KSH KSH KSH

AAH!

HUFF HUFF

THAT MONSTER.

KSH KSH KSH KSH KSH

KSH KSH KSH

WHAT ARE YOU DOING?

HEY, IWASAKI!

HUFF! HUFF!

KSH KSH KSH KSH KSH KSH KSH

...

HUH?! WHY...

LET'S JUST GET OUT OF HERE RIGHT NOW. BEFORE SHE COMES BACK.

HOW SHOULD I KNOW?!

WHERE'S THAT WOMAN?

IS SOMETHING WRONG?

YOU'RE SUPPOSED TO BE PLAYING AGAINST THE HEROINE. DON'T JUST GO-

YEAH, WELL... I'M NOT TOO KEEN ON HER EITHER.

RIGHT? WHAT DO YOU GUYS THINK?!

SO WE'RE SUPPOSED TO GO HOME AND LEAVE HERE?

EXACTLY!

I DON'T WANT TO WORK WITH SOMEONE LIKE THAT.

RUSTLE

BUT, I MEAN, LEAVING HER ALL ALONE IN THE MOUNTAINS LIKE THIS...

SHH!

TAMAE, THAT SCENE WAS REALLY GREAT. NICE WORK!

OKAY, CUT!

HUH ?!

HEY!

THANKS.

AFTER THE BREAK.

OH, SORRY. YOUR ROLE'S IMPORTANT, FUCHI, SO...

WHEN EXACTLY ARE WE GOING TO FILM MY SCENES?

YOU'VE JUST BEEN FILMING HER THIS WHOLE TIME.

IT'S BETTER IF WE JUST HURRY AND SHOOT HER, AND THEN WE CAN END THIS RELATIONSHIP SOONER RATHER THAN LATER.

BUT I'M SCARED THAT IF WE LEAVE HER BEHIND, SHE'LL GET REVENGE ON US LATER.

AND MIYAKE'S GONE TOO.

NOW? BUT TAMAE'S GONE OFF SOMEWHERE TOO.

I'M DONE. LET'S RUN WHILE SHE'S NOT HERE.

IT'S REALLY BAD!

MIYAKE? WHAT'S WRONG–

H-HEY! GUYS!!

FUCHI!! THAT FASHION MODEL IS...

...EATING TAMAE! CHOMP CHOMP!

WHAT HAP-PENED ?

MIYAKE. CALM DOWN AND TELL US.

SHE'S EATING TAMAE!

IN THE WOODS, FUCHI ...

WHAT ?

WE'RE ALL ONLY PAYING ATTENTION TO TAMAE, SO SHE ATE HER!

I'M TELLING YOU, IT'S TRUE!! IF YOU THINK I'M LYING, GO LOOK FOR YOURSELF!

MIYAKE, THIS IS A PRETTY SICK JOKE.

...WHAT ARE YOU EVEN TALKING ABOUT...

WHA...

IT'S TRUE!!

NOW YOU'RE SPOUTING THIS STUFF TOO, IWASAKI?

I BELIEVE IT... SHE COULD EAT A PERSON.

I DON'T WANT TO GO BACK, THOUGH.

WE DON'T KNOW WHERE THEY ARE. YOU HAVE TO COME, MIYAKE.

THERE'S NO ONE HERE, THOUGH.

JUST OVER THERE.

S-SO THEN, SHE REALLY...

LOOK, GUYS. THERE'S BLOOD EVERY-WHERE!

THIS IS BLOOD!

AH! LOOK!

BUT... WHERE IS SHE...

AAAH!

LICK LICK

HO HO HO! I'M THE PROTAG-ONIST.

RUN!

AAAH!

WAIT FOR ME!

HO HO HO!

M-MIYAKE!

UBUZUI

UBUZUI

HELP ME! NGAAAAH!

YANK

AAAH!

UNH!

THUD

TUK

AH!

WE'RE FINALLY ALONE TOGETHER, HM...

HO HO HO HO!

HEY! WAIT UP!

...

FASHION MODEL / END

AUTHOR COMMENTARY

FASHION MODEL

I often look at fashion magazines for manga reference, and I always notice just how many types of models there are. In this one magazine I happened to look at, there was a photo of a model who was pretty, but emitted this weird aura somehow (or at least, that's what I thought viewing her through my own subjective lens). So I came up with the idea of a fashion model who's actually a monster. Maybe I should have made her more attractive, but this is the face she ended up with.

I also thought of adding an element of the "shark woman" to this monster. But it just so happened that at the time, there was an incident where a shark attacked a fisherman in the Seto Inland Sea, and everyone was talking about that, so I locked that element away.

その夜 終が 降りぬけだして あそぶようになった。

モデルの話

ヘアスタイルの本を見ていたら一人なんくも
不気味なモデルの写真。いびつな顔→(夢にまで出てくる。)
その後その雑誌は廃刊。そのモデルを見ずに済む。

その後、自主映画を作ろうと出演者を雑誌で募集したら、それらしき女の子が送られてくる。それらの中にもモデルだった。「これ見たことある」と仲間の一人がファッション誌でもってくる。その仲間にこれを見た時の気持を話す。「その時と廃刊になったおうとしていることを話してある。仲のうちの一人が冗談半分で会うと思いの他巨大的な会い。Aは冗談で仲間が本めいに個人的にくらに会うようにしてしまえその妙女をかんとくらに会うようにしてしまえ。アマチュアでは知られた存在のかんとく、一般に募しとこうとこうりだ了

この女の恐怖。
この女は自分がたいへん魅力的なそれを心ているとか
つたら しかし口びるが薄く、目はうつろで、どこを見て
いるのかわからもいし歯は半バのようで見えん
映画のヒロインのイメージにはほど遠いが本人はピタリだと
思っているらしかった。
ほるまいがしばいがかっている
Aが主人公なりしかんとくが、この女にほれているとうソ
をつく。女は本気んする。

「この女…おしゃもとタッチが違う気」
30.48 2.5% 5オート 11.1% 30.48 5 152.40
30.48 5 152.40 2.5% 11 250 25% 277%
152.40 27.94 180.34
プロのモデルをやってる人からもぜこんなアマチュアのとこへ？」
「別れ理由がないわ」

しょうがないから彼女も出演させる事にする。

「女性たちよ 見る日がある
先見性がある！
私みたいな女が
絶世の美女と共演する
時代がやって来る。
私早ではすくないってこと、
てるのよ」
そして不気味な笑い。
こうなれば妙なマネージャー
かいる。ロケ地にあらわれる

ロケ先でとんでもない事になる。

スタッフがホラー映画にしようか」なんと言う。
おう場所がロケするが、仲間は彼女を無視して
撮えりをはじめる。気を悪くする彼女。
場所をうつすがおりかけてくる。
「ねえ、ウスい気味悪いぞ…」
ロケでまちあわせの時間を守りをしてしまう。
あとから追って現れる。

車で追かう途中、前方から"急"れ
ワゴンの下い入って車が出せない。
なんとか下の彼女をだそうとしたが出ない。

[Top page]

- *That night, the painting stole away from the wall and seemed to be playing.*

Story about a model

Flipping through a book of hairstyles, a picture of one seriously creepy model. Warped face → (He even dreams about it.)

The magazine quits publishing after that. He doesn't see the model anymore.

Later, when they're trying to making an independent film, they recruit performers in the reader column of a magazine, and a strange photo is sent to them. It's the model. "I've seen her before," one of the guys says and brings out a fashion magazine. This guy talks about the bizarre impression he got when he saw it. "The magazine folded after that." One of the guys half-jokes that they should meet her then.

When they do, the woman is surprisingly huge.

One of the guys meets the real star individually, and A arranges for the director and the others to meet this weird girl as a joke.

- *Director known in the amateur world. He suggests they do a general casting call.*

The terror of this woman.

The woman seems to think she's extremely attractive. But her lips are thin, her eyes are blank, so you never know where she's looking, and her teeth are tapered like fangs.

She's a far cry from a movie heroine, but she herself seems to believe she's perfect for the role.

She carries herself very theatrically.

A lies and says the director's in love with her. She takes him seriously.

[Bottom page]

"You all have eyes that can see.
You have real vision.
The time when a woman like me is deemed an unequalled beauty is finally here.
It's already the truth in my heart."
And then she laughs creepily.

"That woman...She's got a different style."

The woman has a weird manager. He shows up at the shoot location.

"Why would a professional model be in this amateur thing?"

"No particular reason."

With no real choice left to them, they have her act in the film.

Things get pretty unhinged at the shoot.

The crew are talking like, "How about we turn it into a horror film?"

They go up to the shoot location, but the guys ignore her and start filming. She takes offense. They change locations without telling her, but she comes chasing after them. She kills the real star.

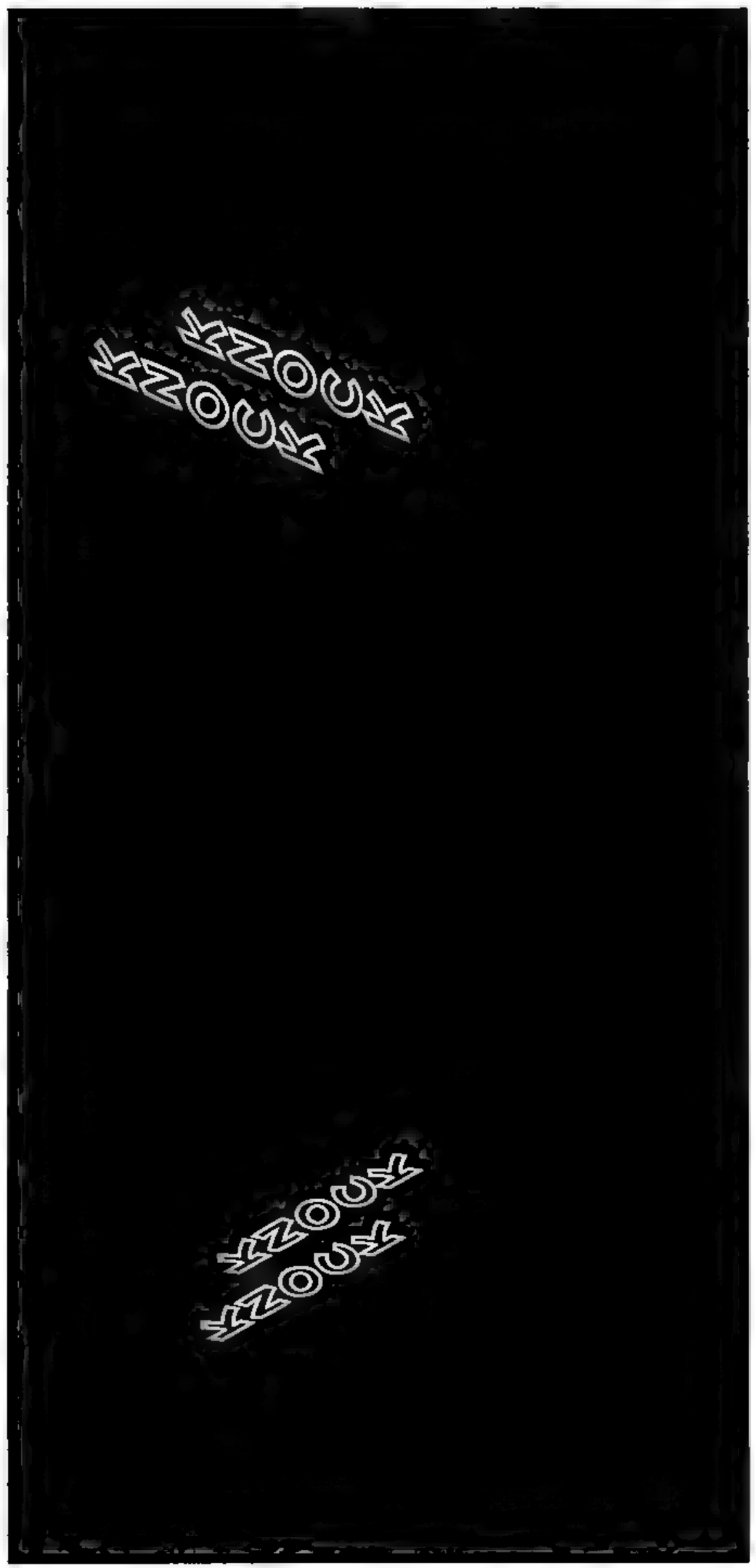
"That woman's creepy, man..."

They lie about the time to meet at the location, but she comes chasing up from behind.

As they're fleeing in the car, she suddenly appears before them, and they run her over, killing her. She goes under the van, and they can't pull out. They try to get her out from underneath, but they can't.

HANGING BLIMP

高品比倫体


KZOUK
KZOUK
KZOUK
KZOUK

KNOCK KNOCK

KNOCK KNOCK

KNOCK KNOCK

SHAKE SHAKE

SHAKE SHAKE

I'M OUT OF FOOD.

I'VE BEEN LOCKED UP IN THE HOUSE FOR A WEEK NOW.

AAH, IF THIS IS A DREAM, I WISH I'D WAKE UP ALREADY.

KAZUKO!! STOP BEING LIKE THIS AND OPEN THE WINDOW ALREADY!!

KNOCK KNOCK

BUT I CAN'T TAKE A SINGLE STEP OUTSIDE.

THE SECOND I DO, THEY'LL...

C'MON. SERIOUSLY, KAZUKO!

BANG BANG BANG

I'LL DEFI-NITELY DIE IF I GO OUT-SIDE.

NO WAY. I'M NOT FALLING FOR THAT.

YOU'LL DIE IF YOU DON'T COME OUT AND EAT SOMETHING.

C'MON. YOU'RE HUNGRY, RIGHT?

MY OWN VOICE... IS CALLING ME FROM OUTSIDE THIS WINDOW ON THE SECOND FLOOR.

AAH, THIS IS JUST TERRIFYING. THAT'S DEFINITELY MY VOICE.

IT'S NOT A HALLUCINATION. **THAT THING** IS DEFINITELY SPEAKING IN MY VOICE NOW.

I STILL DON'T KNOW WHAT IT REALLY IS. THE ONE THING I DO KNOW IS **THAT THING** IS AFTER MY LIFE. OUTSIDE THE WINDOW, THIS WHOLE TIME...

BUT THAT IS DEFINITELY NOT ME.

HER DEATH WAS A SHOCK.

AAH, WHY IS THIS HAPPENING...

...ABOUT A MONTH AND A HALF AGO.

THE ACTUAL START OF ALL THIS WAS... RIGHT. THE DEATH OF TERUMI FUJINO STARTED IT ALL...

THE NOOSE WAS MADE OF STEEL CABLE AND WAS SLOPPILY WRAPPED AROUND THE TELEPHONE WIRE OUTSIDE.

PERHAPS BECAUSE HER WEIGHT HAD DROPPED ON THE NOOSE ALL AT ONCE, THEY SAID HER HEAD WAS ALMOST TORN OFF.

WHEN SHE WAS FIRST DISCOVERED, SHE WAS HANGING DEAD ON THE EXTERIOR WALL OF HER CONDO AS IF SHE WANTED TO BE SEEN.

TAKE A LOOK AT THE SCENE BEHIND ME! AFTER HEARING ABOUT THE TRAGEDY, A HUGE CROWD OF HER FANS HAS COME TOGETHER, AND THERE'S A STRANGE AIR HANGING OVER THE AREA!

TERUMI!!! WHOA!

CHATTER CLAMOR

TERUMI!!

CHATTER CLAMOR

40

I'M STANDING IN FRONT OF THE CONDO OF IDOL AND TV PERSONALITY TERUMI FUJINO, WHO DIED LAST NIGHT.

...ACCORDING TO HER PARENTS, SHE HAD BEEN STRUGGLING WITH HER WORK IN THE ENTERTAINMENT INDUSTRY.

THERE WAS NO NOTE, BUT...

IT'S THOUGHT THAT SHE LEANED OUT OF HER OWN APARTMENT WINDOW AND WOUND THE CABLE AROUND THE TELEPHONE WIRE!

...AND MY BEST FRIEND.

WHILE TERUMI FUJINO WAS A SINGER AND TV PERSONALITY, SHE WAS ALSO MY CLASSMATE...

VZZT

TERUMI COMMITTING SUICIDE...

I JUST CAN'T BELIEVE IT.

GONG GONG GONG GONG

GONG GONG GONG GONG

TERUMI!!!

TERUMI!!!

妙安寺

TERUMI!!!

TERUMI!!!

SHE DIDN'T SEEM LIKE SHE WAS THAT STRESSED OUT OR ANYTHING AT SCHOOL. HEY, WHAT DO YOU THINK, KAZUKO?

BUT WHY WOULD TERUMI KILL HERSELF?

WELL, YEAH. IT WAS THE FUNERAL OF A MEGA-POPULAR SINGER.

THERE WERE SO MANY FANS THERE...

I... I DON'T KNOW.

OH!

HE LOOKS SO SAD. IT REALLY WAS A SHOCK.

HEY, LOOK, KAZUKO! IT'S SHIRAISHI.

YOU'RE SHINYA SHIRA-ISHI, RIGHT?

WE'RE MEMBERS OF THE TERUMI FUJINO FAN CLUB.

W-WHAT? WHO'RE YOU...

Y-YEAH. THAT'S ME.

WE HEARD YOU WERE TERUMI FUJINO'S BOYFRIEND!!

IT IS, HUH? WE WANT TO ASK YOU ABOUT SOMETHING!!

DON'T PLAY DUMB HERE!!

I DON'T KNOW WHAT YOU'RE TALKING ABOUT.

BOY-FRIEND?

YOU WERE HER BOYFRIEND, AND YOU'VE BEEN DATING SINCE BEFORE HER DEBUT!

AND YOU WERE TOTALLY AGAINST HER DEBUT, SO YOU JUST COMPLAINED ABOUT HER SHOW-BUSINESS WORK!

WE CHECKED YOU OUT PRETTY CARE-FULLY!

W-WHAT? WHAT EXACTLY ARE YOU TRYING TO SAY?!

RIGHT ?!

IN OTHER WORDS, YOU WERE THE REASON SHE WAS HAVING PROB-LEMS!

HEY! YOU! STOP IT!!

L-LET GO OF ME!!

THAT'S RIGHT!

YOU NITWIT!! WE'RE SAYING YOU DROVE HER TO SUICIDE!

YOU WANT TO GET IN OUR WAY?!

WHAT THE HELL ?!

SHIRAISHI'S OUR CLASSMATE! LET HIM GO!

WHAT ARE YOU DOING, GANGING UP ON HIM?!

THERE'S A TON OF COPS AROUND THE TEMPLE TODAY. IF I YELL, THEY'LL COME RUNNING.

IF YOU'RE GOING TO GET VIOLENT, WE'LL CALL THE POLICE!

DAMMIT! YOU BETTER NOT FORGET THIS...

TCH!

THEY'RE JUST ANGRY.

SHIRAISHI, YOU CAN'T LET ALL THAT STUFF THEY WERE SAYING GET TO YOU.

...

SHIRAISHI, ARE YOU OKAY?

YEAH ...

MAYBE IT'S JUST LIKE THEY SAID. MAYBE I WAS MAKING THINGS HARD FOR HER.

NO...

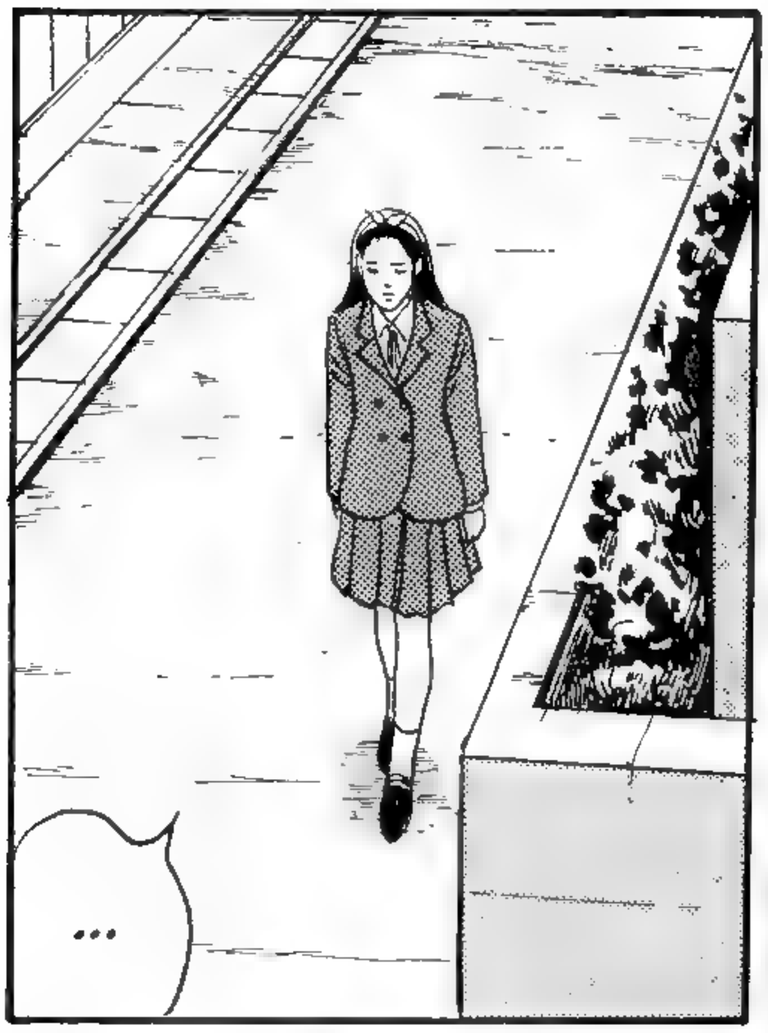
SOB ...

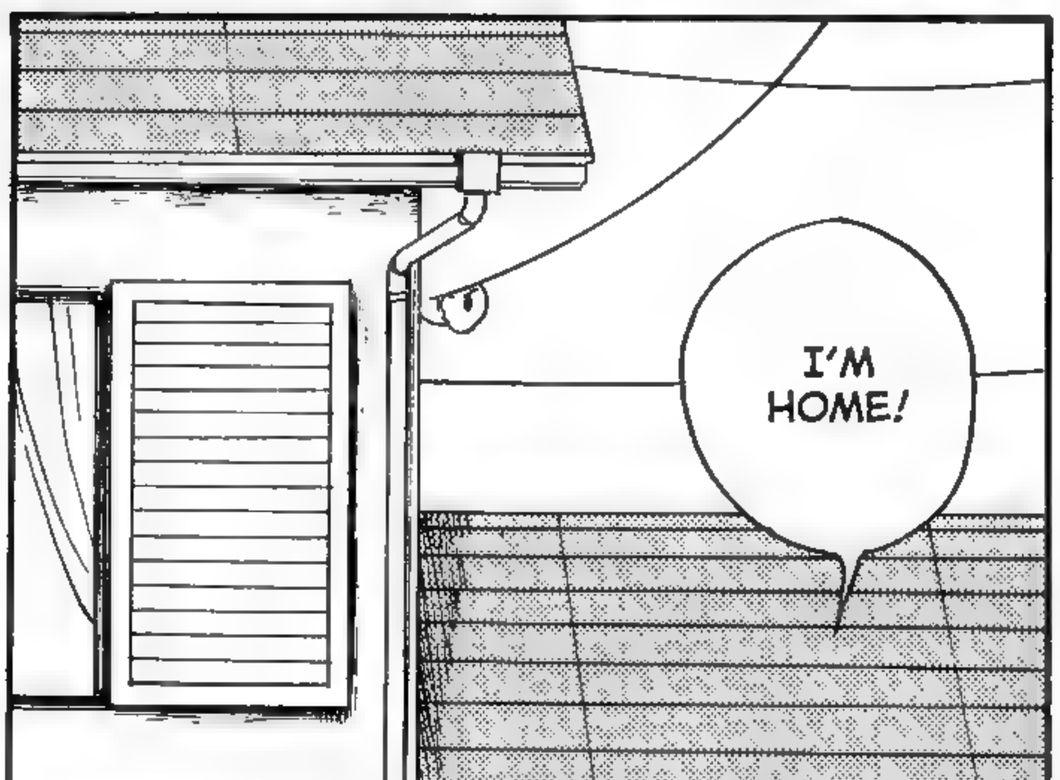
SOB... SOB...

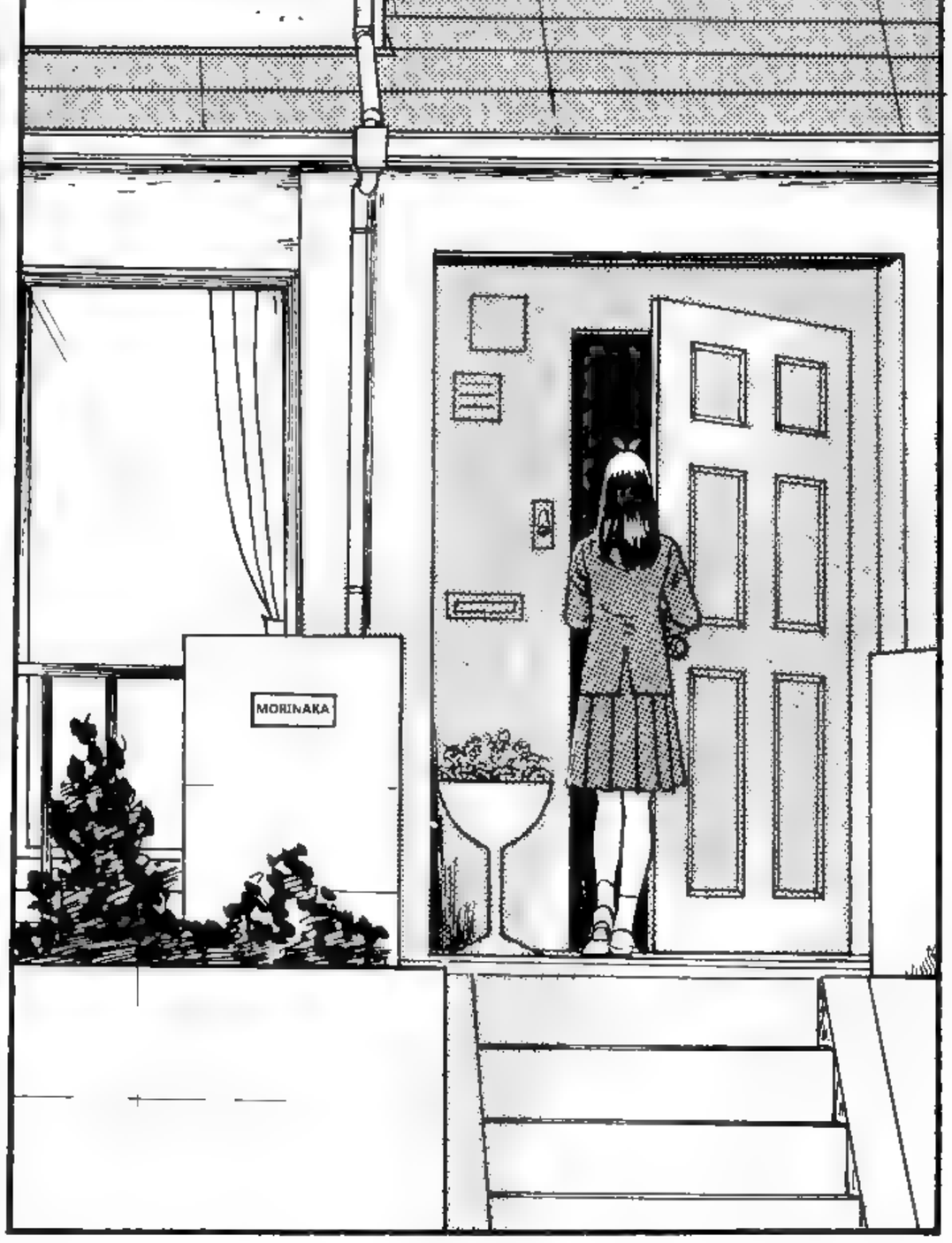
YOU CAN'T THINK LIKE THAT!

THAT'S NOT TRUE! TERUMI WASN'T THE SORT OF PERSON TO KILL HERSELF OVER STUFF LIKE THAT!

SHIRA-ISHI...







Salt is sprinkled in the entryway after returning home from a funeral so that the spirit doesn't follow you inside.

...RUMORS OF TERUMI'S GHOST SPREAD.

AND...

THERE WERE ALSO CASES OF HER FANS DISAPPEARING IN GROUPS, AND IT WAS THOUGHT THAT THEY MIGHT HAVE ALSO HANGED THEMSELVES SOMEWHERE.

AFTER TERUMI DIED, A LOT OF YOUNG PEOPLE FOLLOWED HER IN COPYCAT SUICIDES. THE MAJORITY HANGED THEMSELVES.

AS YOU CAN SEE BEHIND ME, IT'S A VERY QUIET PARK WITH TREES AND SHRUBS.

I'M CURRENTLY STANDING IN A CERTAIN PARK.

YES.

THE TWO OF YOU WITNESSED THIS, YES?

WHEN WAS IT?

BUT IN FACT, THE GHOST OF TERUMI FUJINO, WHO COMMITTED SUICIDE RECENTLY, HAS APPARENTLY APPEARED HERE!!

YEAH. AROUND MID-NIGHT.

UM, I GUESS IT WAS A WEEK AGO.

AFTER A WHILE, IT DISAPPEARED TOWARD THE NORTH.

I SEE. AND WHAT HAPPENED AFTER THAT?

HER FACE?

HER FACE WAS HANGING UP IN THE SKY, RIGHT ABOVE THAT TREE THERE.

YEAH. JUST HER FROM THE NECK UP. IT WAS FLOATING UP THERE, HUGE.

THANK YOU.

...TO TELL THE TRUTH, THERE HAVE BEEN REPORTS OF SIMILAR SIGHTINGS ALL OVER THE PLACE RECENTLY!

WE'VE JUST HEARD THE EXPERIENCE OF THESE TWO YOUTHS, BUT...

AND THESE TESTIMONIES ALL MATCH ON THE POINT THAT HER HEAD WAS FLOATING LARGE IN THE NIGHT SKY!

...AND A CERTAIN GROUP OF THOSE FANS WAS CAUGHT UP IN A MASS HYSTERIA IMMEDIATELY AFTER SEEING HER GHOST, LEADING ALL OF THEM TO FAINT.

MANY OF THE WITNESSES ARE CRAZED FANS...

...FROM A PSYCHO-LOGICAL STANDPOINT, THERE IS A PERSUASIVE EXPLANA-TION.

YES, WELL, SETTING ASIDE THE QUESTION OF WHETHER GHOSTS EXIST OR NOT...

DOCTOR, WHAT DO YOU THINK ABOUT THE SPIRIT DISTURBANCES ROCKING THE WORLD CURRENTLY?

IT'S VERY SYMBOLIC GIVEN THE WAY SHE DIED.

WELL, THAT WOULD BE THAT THE WITNESSES BECAME MENTALLY UNSTABLE DUE TO THEIR GRIEF AT THE LOSS OF THE SINGER AND SAW A MASS HALLUCINATION. AND THE FACT THAT THE GHOST WAS ONLY THE HEAD...

AND WHAT EXACTLY WOULD THAT BE?

...AND WE ALL SHUDDERED AT THE DREADFULLY STRANGE VISION.

BUT SOON ENOUGH, A PHOTO TAKEN BY A WITNESS WAS RELEASED...

IT REALLY IS QUITE LARGE.

IS IT REAL? NOT A TRICK?

AAH, IT'S SCARYYY!

TALK SHOW 2

THIS IS THE PHOTO IN QUESTION.

HMM. THAT MIGHT VERY WELL BE TRUE.

I'M PRETTY SURE... HER HEAD WAS PRACTICALLY TORN OFF BY THE ROPE, RIGHT? MAYBE THE FACT THAT HER GHOST IS JUST THE HEAD HAS SOMETHING TO DO WITH THAT?

BUT THE EXPRESSION ON IT WAS EXACTLY WHAT YOU'D EXPECT TO SEE ON A DEAD PERSON.

THAT FACE FLOATING UP IN THE NIGHT SKY WAS DEFINITELY TERUMI'S.

IT DID GIVE US THE IMPRESSION THAT HER HEAD HAD BEEN RIPPED FROM HER TORSO.

AND THERE WAS AN UNUSUAL ZIGZAG PATTERN ON THE NECK.

IDIOT. LIKE ANYONE COULD PULL OFF A TRICK LIKE THAT.

IT'S A TRICK.

I THINK IT'S REAL...

YOU WANNA BET?

THE ONLY THING I CAN SAY IS THAT IT'S SUPER SCARY.

IT WAS THE TALK OF OUR SCHOOL.

SHIRA-ISHI.

THE ONLY THING THAT'LL HAPPEN IS YOU'LL GET FREAKED OUT.

I WANNA SEE IT TOO.

I'VE SEEN IT WITH MY OWN EYES.

NO, I BELIEVE IT. ALL OF IT.

EVERYONE'S SAYING THINGS WITHOUT EVEN THINKING.

THIS HAS TURNED INTO A BIG DEAL, HUH?

WHAT ?!

YOU DON'T BELIEVE IT, DO YOU, SHIRAISHI? I MEAN, GHOSTS...

AND THEN IT STARED AT ME... WITH THESE EMPTY EYES...

IT ACTUALLY POPPED UP IN MY OWN YARD.

I DON'T KNOW HOW MANY TIMES I WAS ALMOST DRAWN IN BY THAT FACE.

BUT I'VE MANAGED TO RESIST IT SO FAR.

THOSE EYES WERE PROBABLY CALLING ME.

YOU THINK I'M LYING TO YOU?

YOU DON'T BELIEVE ME?

NO. I DIDN'T SAY YOU WERE LYING OR ANYTHING.

SHIRAISHI... YOU'RE JUST TIRED.

SHIRA-
ISHI.

FINE.
IF YOU'RE GOING TO SAY STUFF LIKE THAT, THEN YOU CAN JUST COME TO MY HOUSE AND SEE IT YOURSELF!

IT'S JUST WHEN THE MIND'S TIRED...

...

THE WORLD INTERIOR

TERUMI'S GHOST... HUH...

RRRRRING

RRRRRRRING

I WON'T TELL DAD.

A GUY.

WHO IS IT?

HEY, SIS! PHONE.

YO-SUKE! HON-ESTLY!

JAPAN

ENGL

JAPANESE DICT

NAMES AND

PLANTS

WELL... GOOD EVENING...

WHAT?

WHAT? SHIRA-ISHI ?

HELLO?

IT'S TERUMI. SHE APPEARED. SHE'S MOVING SLOWLY NORTH. IF YOU COME NOW, YOU SHOULD BE ABLE TO SEE HER TOO.

I'M CALLING FROM THE PAY PHONE IN FRONT OF EISHOJI TEMPLE. CAN YOU COME RIGHT NOW?

OKAY. EISHOJI TEMPLE, RIGHT? I'LL BE THERE SOON.

RIGHT NOW? BUT... YEAH.

REALLY ?

SHF

SHF

KRUNK

TAK

TAK

BUT I MEAN, A GHOST? FOR REAL?

I CAN'T BELIEVE I'M REALLY DOING THIS.

SHIRAISHI...

!

HE WASN'T JUST TEASING ME, RIGHT?!

HE'S NOT HERE.

TERUMI
...

AT THE TIME, I FELT LIKE IT WAS A LITTLE DIFFERENT THAN HOW I IMAGINED GHOSTS.

THERE WAS A SENSE OF REALITY TO IT, LIKE I COULD TOUCH IT IF I REACHED OUT MY HAND.

TERUMI!

TERUMI!!
TERUMI!!

AH!

DON'T LOOK AT ME LIKE THAT.

TERUMI. PLEASE FORGIVE ME.

AH!

THAT'S ...

...SHIRA-ISHI.

SHIRA-ISHI'S NOT ACTUALLY ...

THAT ROPE...

TERUMI!

TERU-MI !!

AAAAAAAH!

YANK

SHIRAISHI! NOOOOO!!

TUG

SHIRAISHI !!

I HAVE TO HURRY AND GET HELP. HE'LL DIE!

KSH KSH

RUSTLE

KSHKSH

WHAT IS THAT?!

WHA–

THE CABLE DANGLING FROM THE HEAD WAS HANGING SHIRAISHI!

A SECOND ENORMOUS FACE APPEARED.

AND THE ENORMOUS FACE WAS SHIRAISHI'S.

THE SCENE THAT UNFOLDED AFTER THAT WAS SIMPLY TOO STRANGE.

AAAAAAAH!

SHIRAISHI'S BODY DANCED LIKE A MARIONETTE BENEATH THE TWO FACES KISSING PASSIONATELY.

AND IT EVEN—IT KISSED THE FACE OF TERUMI FUJINO!! WE HAVE TO HELP HIM!!

AND THAT GIANT FACE WAS MY OTHER FRIEND'S!!

IT'S TRUE!! AT THE TEMPLE OVER THERE. MY FRIEND WAS HANGED BY A GIANT FACE!

ANYWAY, JUST COME WITH ME, PLEASE!!

IT LOOKED LIKE MY FRIEND WAS HANGING HIMSELF, BUT THEN A GIANT FACE WAS HANGING HIM!! HONESTLY!!

WHAT'S THIS ABOUT A GIANT FACE?

OKAY. CALM DOWN AND EXPLAIN.

I'M TELLING YOU!!

OVER THERE!

AND WHERE'S YOUR FRIEND?

IT'S HERE! I SAW IT FROM HERE.

MAYBE YOU JUST HAD A BAD DREAM ?

NOW LOOK, YOU. I DON'T UNDERSTAND A WORD OF WHAT YOU'RE TALKING ABOUT.

I'M SURE IT'S JUST FLOWN OFF SOME-WHERE.

IT WAS FLOATING UP THERE BEFORE.

IN THE END, THE POLICE DIDN'T BELIEVE ME.

I DON'T THINK YOU'RE LYING, KAZUKO, BUT...

BUT SHIRAISHI IS ACTUALLY MISSING!

YOU GUYS DON'T BELIEVE ME EITHER, DO YOU?!

24

TERUMI TOO. SHE MUST HAVE BEEN STRANGLED THE SAME WAY.

BUT I MEAN, A FACE THAT LOOKS JUST LIKE HIS OWN STRANGLING HIM, IT'S JUST...

HE IS.

IT'S A WEIRD STORY.

IT GOT CAUGHT ON THE TELEPHONE WIRE AND RIPPED OFF. SO IT JUST LOOKED LIKE A SIMPLE SUICIDE.

I THINK THE CABLE TERUMI WAS HANGING FROM WAS ORIGINALLY HANGING FROM THAT GHOST'S NECK.

WHAT?

HEY, KAZUKO. QUIT IT. THAT'S TOO CREEPY.

AND SHIRAISHI'S DEAD BODY IS STILL DANGLING FROM IT, FLYING AROUND SOMEWHERE.

AND THAT FACE THAT EVERYONE'S ALL WORKED UP ABOUT, THE GHOST, IS FLOATING AROUND SOMEWHERE RIGHT NOW.

SO IS SHIRAISHI'S "FACE."

I-IT'S JUST...

...

I WONDER WHAT THAT IS?

HEY! LOOK OVER THERE.

HUH? WHAT?

THERE.

THEY'RE LIKE BLIMPS.

YEAH, WHAT ARE THEY? THEY'RE TOO FAR AWAY, I CAN'T TELL.

BUT THE SHAPES ARE A LITTLE WARPED FOR AD BALLOONS.

MAYBE SOME KIND OF ADVERTISING BALLOONS THAT BROKE LOOSE?

THERE'S FOUR OF THEM.

ARE THOSE MAYBE...

HOLD ON A SEC. THOSE...

AND... THOSE ARE HUMAN FACES!!

RIGHT? LOOK CLOSELY. THEY HAVE ROPES HANGING FROM THEM, RIGHT?!

HUH ?!

HEY, DON'T YOU START TALKING CRAZY TOO, CHIHARU.

AND... THAT DOES LOOK LIKE A HUMAN FACE.

THEY *DO* HAVE STRINGS HANGING FROM THEM. AND I FEEL LIKE THE ENDS ARE IN A LOOP.

ARE THEY GRADUALLY GETTING CLOSER?

HEY? MAYBE IT'S JUST MY IMAGINA-TION, BUT...

LOOK AT THAT!!

...NO... LOOK !!

WHY?! WHY WOULD THEY BE COMING THIS WAY?!

WHAT?! NO WAY!!

YOU'RE RIGHT! THEY'RE COMING CLOSER!!

THOSE ARE *OUR* FACES!!

THOSE ...

Hyoooo

W-WHY OUR FACES ?!

oo

SHWM

SHWM

EEEAAH!

AAH!

KAZUKO!! ABOVE US!!

AAH!! TAEKO AND MIYUKI ARE-!!

CHIHARU! THIS WAY!!

EEAAH!

HYOOO

THAK

CHIHARU.

K-KAZUKO ...

W-
WHY
?!

THEY'RE TRYING TO HANG US TO DEATH!!

THEY HAVE OUR FACES.

KAZUKO, WHAT EXACTLY ARE THOSE?

BUT RIGHT NOW... LOOK. THEY HANGED TAEKO AND MIYUKI.

HOW SHOULD I KNOW?!

EEEE!

WE DIDN'T DO ANYTHING WRONG!!

WHY?! WHY ARE THEY HANGING US?!

EEE!

HYOOO

H-H-
HELP!
SOME-
ONE!!

AAA-
AAH!

WHAT?!
WHAT'S
WRONG
?!

KLATTER

HELP!!

GAH!

THOSE ?

TH- THOSE!

SHK

M-MON- STERS... OKAY... HANG ON...

I'LL TAKE CARE OF THEM!

DIE!

PSHK

PSHK

SHHH

SHHH

AAAH!

PSSSH

SHHH

THE INSIDE IS JUST GAS.

ALL RIGHT! IT'S DEFLATING!

SHHH

RIGHT, CHIHARU ?!

SHHH

HHHS

BEFORE I KNEW IT, I WAS IN FRONT OF MY OWN HOUSE.

HUFF... HUFF...

I DON'T REMEMBER WHAT HAPPENED AFTER THAT.

AAAAAAH!

THANK GOD...

HAAAH...

MORINAKA

NO!
NO!!

WHEN ...

THERE'S SO MANY...

MOM AND DAD... AND EVEN MY LITTLE BROTHER YOSUKE'S FACE!

I JUST KNOW... THEY CAME FLYING HERE TO HANG THE OWNERS OF THESE FACES ALL OVER TOKYO!

SLAM

AAH!

WE CAN ALREADY SEE A GREAT NUMBER OF VICTIMS HANGING IN THE SKY!!

THESE BIZARRE FLYING OBJECTS ARE ATTACKING THE WHOLE COUNTRY AT THIS VERY MINUTE!!

EXACTLY WHAT ARE THESE OBJECTS AND WHERE DID THEY FLY HERE FROM?!

IT'S BELIEVED TO BE AFTER MY NECK EVEN AS I SPEAK, CIRCLING THE TV STATION!!

EARLIER, I MYSELF CONFIRMED MY OWN FACE OUTSIDE THE WINDOW!

AND NOW...

ER...

IT'S EXTREMELY DANGEROUS TO GO OUTSIDE. IF YOU MUST GO OUT, THEN PLEASE MAKE SURE TO TRAVEL BY CAR.

EVERYONE WATCHING RIGHT NOW, PLEASE TRY NOT TO LEAVE YOUR HOUSES IF AT ALL POSSIBLE.

WE'RE SEEING AN INCREDIBLE NUMBER OF UNBELIEV-ABLE CASES LIKE THIS ALL OVER THE COUNTRY!

WHAT ON EARTH CAN WE DO NOW? IF WE CAN'T TOUCH THESE MONSTERS, THEN WHAT ON EARTH...

AND NOW...ER... ER...EVERYONE IN THE COUNTRY, IT'S VITAL THAT YOU DO NOT INJURE OR SET FIRE TO THE MYSTERIOUS FLYING OBJECTS!

IF THEY ARE TORN OR BURNED, THE SAME FATE WILL BEFALL THE OWNER OF THE FACE!

HONEY !!

AT ANY RATE, I'M GOING TO THE OFFICE! I HAVE SOME WORK TO TAKE CARE OF THAT HAS TO BE DONE TODAY.

WHAT IS HAPPEN-ING?!

DAMMIT! I MEAN, COME ON.

I FIGURED OUT A WAY TO DO THAT LAST NIGHT.

I'LL GUARD MY NECK CAREFULLY.

I JUST HAVE TO NOT GET CAUGHT BETWEEN LEAVING THE HOUSE AND JUMPING IN THE CAR.

I'LL BE FINE, KAZUKO.

DAD, YOU CAN'T! IT'S TOO DANGER-OUS TO GO OUTSIDE!

IT'LL BE FINE. JUST WATCH.

BUT–

KA CHAK

YANK

SLAM

HONEY!!

ALL RIGHT, I'M OFF. I'LL BE HOME AT SIX, SO MAKE SURE THE BATH'S READY.

YOU CAME, HM?

HYOOO

TUKTUK

HNGYAAAH!

SZZD

DAD!

NO!

DAMMIT! YOU MONSTERS !!

SHUDDER

SHAKE

YOSUKE, CALM DOWN.

IF WE CAN'T GO OUTSIDE EVER AGAIN, WE'LL STARVE TO DEATH, WON'T WE?!

FWUP

EXACTLY HOW LONG ARE THEY GONNA HANG AROUND?!

SHE'S RIGHT. IF YOU GO OUT NOW, YOU'LL JUST END UP LIKE DAD.

YOSUKE... DON'T BE FOOLISH. PLEASE.

HEY, MOM!! I'M GOING TO GET US FOOD!!

HOW CAN I?!

THIS SORT OF THING HAS TO BE DONE WHILE WE STILL HAVE THE STRENGTH FOR IT!

IF I DON'T GO, WHO'S GOING TO PROVIDE FOR US?!

SHOVE

SHUT UP!

I'LL GET FOOD AND COME BACK, I PROMISE! YOU LOOK AFTER MOM UNTIL I DO!!

DON'T WORRY, SIS! I'LL BE OKAY. I'M NOT GONNA DIE.

I'LL STAB IT WITH THIS UMBRELLA!

IF IT'S GONNA GET ME ANYWAY, IT'S NOT GONNA GET ME FOR FREE.

YOSUKE !!

YOSUKE ...

BAM

SMACK

SO YOU'RE COMING FOR ME?!

DAMMIT !!

HOOOO

TUK

TUK

GOT IT!

KRRRK

AAH, YOSUKE, STAY SAFE!

SO YOU HAVE TO KEEP IT TOGETHER, MOM!!

IT'S OKAY, MOM!! YOSUKE BOUGHT HIMSELF PLENTY OF TIME!

RIP

AAH, KAZUKO, WHAT SHOULD WE DO? IT'S CRUSHING THE UMBRELLA.

A WEEK LATER...

...

MY BROTHER HASN'T COME BACK. HAS HE ALREADY BEEN HANGED? OR IS HE SAFE SOMEWHERE?

COUNTLESS HANGING BLIMPS FLOAT THROUGH THE SKY NOW. THE NUMBER WITH DEAD BODIES HANGING FROM THEM INCREASES WITH EACH PASSING DAY.

I'M ALL ALONE.

KOZZ

KOZZ

THREE DAYS AGO, MY MOTHER'S FEAR WON OUT, AND SHE BECAME A HANGING SACRIFICE.

WHO ARE YOU TO BE SO STUBBORN EVEN NOW?!

SERIOUSLY, KAZUKO! I MEAN, COME ON!!

THE WEATHER'S NICE AND BRISK OUTSIDE, YOU KNOW.

C'MON, KAZUKO. OPEN UP.

IT SPEAKS WITH A VOICE THAT'S JUST LIKE MINE.

IT DOESN'T JUST HAVE THE SAME FACE AS ME.

SIS!! YOU THERE?!

HEY! SIS!!

SIS !!

WHAT ?!

SOMEONE... SOMEONE, HELP ME...

AAH, I FEEL LIKE I'M LOSING MY MIND.

I'VE JUST BARELY ESCAPED IT SO FAR.

IF YOU DON'T HURRY, IT—MY FACE WILL COME FLYING OVER.

BANG BANG

YOSUKE !

I BROUGHT FOOD!

HEY! SIS!! ARE YOU IN THERE?! HURRY AND OPEN UP ALREADY!

BANG BANG

YEAH! SORRY TO TAKE SO LONG! IS MOM OKAY?!

YOSUKE!! YOU'RE OKAY?!

KLAK

THAT'S ...

KACHAK

ANYWAY, I'LL OPEN THE WINDOW FIRST.

YOSUKE
...

SIS...
THANKS
FOR
OPENING
THE
WINDOW...

HANGING BLIMP / END

AUTHOR COMMENTARY

HANGING BLIMP

This is based on a dream I originally had when I was little. In the dream, I was somewhere like an airport when a clay figure of a woman's torso with a rope dangling from it came flying down and hanged me by the neck.

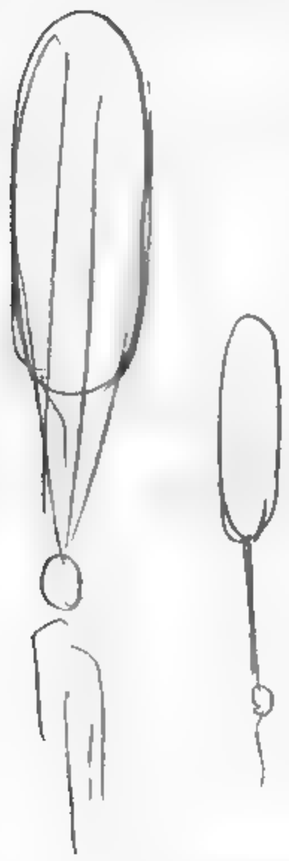
And then, after I became a manga artist, I came up with this image of a balloon that had a dead body hanging from it by the neck. When that balloon passed through the sky, something would happen in the town. I was going to draw it as an opener, this ominous harbinger. But I couldn't think of the thing that would happen, the key part. While I was thinking about this and that, I started imagining it would be more interesting to make it a story of blimps actively coming to hang people. But just regular blimps would be boring. So then I continued brainstorming and came up with the idea of a blimp with your face that flies around hunting you, and I drew it, excited the whole time.

For the "Hanging Blimp" included in this collection, I used pages I revised slightly when the story was published in an anthology with another publisher. It's just a few places, so if you're interested, please try and look for those differences.

○首刷気球の死体は死んでいるが、動いて人々をおそう。
はじめ人々は首を吊られて死んでいるとは思わない。気球にぶらさがっているだけだと思う。そしてぶらさがりながら人々をおどかしているのかと思うが、地上におとして調べてみると(その人は死んでおり)気球からたれたロープはその人の首にまきついてくいこんでおり、
あきらかに首を吊って死んでいた。

○しだいに空に首刷気球が大量にうかびあがる

これらの気球はなかなか回収できないため、空にただよいつづける
これらは夜になると地上におりてきて、人々を恐怖させる



☆この気球は人の顔をしていて、この顔にはモデルがあり、それはごく一般の人の顔で、その人を見つけるとこの気球は首刷りをさせる。
つまり、自分の顔をした気球が空にあらわれると、それは自分を首刷にするために自分のところへ近づいてくるのだ
そして~~[illegible]~~にげまどう当人(の首)をロープにかけ、つりあげてしまう。
なぜ自分にそっくりの気球があらわれ、しかも自分を首刷にしようとするのかすべてが謎である。とにかく自分そっくりの気球があらわれたら刷あげられないように逃げるしかないのだ
銃でうちおとそうとしたりヤリでつこうとしてもだめだ(はじめのうちははみつしたが…)

- *The bodies on the hanging blimps are dead, but they attack moving people.*

In the beginning, people don't think the hanging people are dead. They think they're just being dangled from the blimps. They wonder if maybe they are threatening people while dangling like that, but after one crashes to the ground, they examine it and find that the person is dead. The rope they hang on from the blimp is wrapped around their neck and digging into their flesh, so it's clear they were hanged to death.

- *Gradually, a great number of hanging blimps rise up into the sky.*

Because the people can't really collect the blimps, many just continue to drift through the sky. When night falls, they come down to earth to terrorize people.

** These blimps have human faces, and these faces have models; they are the faces of regular people, and when a blimp finds the person with its face, it hangs them.*

In other words, when a blimp with your own face appears in the sky, it approaches you so that it can hang you.

And then it tosses a rope around the person's neck as they try to run away and pulls them up to hang them.

Why do blimps appear that look just like people? And why are they trying to hang people? All of this is a mystery. At any rate, once a blimp that looks just like you appears, the only thing to do is run away so it doesn't hang you. It's also no use trying to shoot it down with a gun or pierce it with a lance. (In the beginning, they rupture, but...)

MARIONETTE MANSION
あやつり屋敷

I WAS BORN INTO A POOR TOURING PERFORMANCE FAMILY.

I'D BEEN TRAVELING EVER SINCE I COULD REMEMBER.

MY FATHER WAS THE TROUPE LEADER, AND HIS CHILDREN WERE THE TROUPE MEMBERS.

THE FATHER AND THREE CHILDREN SHE LEFT BEHIND...

...KEPT TRAVELING LIKE WE ALWAYS HAD, REGARDLESS.

NOT LONG AFTER MY LITTLE SISTER NATSUMI WAS BORN, OUR MOTHER RAN OFF SOMEWHERE.

HOLD THE PADDLE PROPERLY, HARUHIKO !!

NOW WE WON'T BE READY FOR OPENING DAY!

HOW MANY TIMES DO I HAVE TO TELL YOU?!

IDIOT !

KITAWAKI PUPPET

WAAAAAAH!

DON'T CRY, HARUHIKO! YOUR BIG BROTHER YUKIHIKO WOULDN'T CRY OVER THIS.

WAAA-AAAH!

THIS IS HARUHIKO KITAWAKI. HE'LL BE IN GRADE FIVE, ROOM 3 WITH YOU.

EVERYONE, LET ME INTRODUCE A NEW FRIEND.

ELEMENTARY SCHOOL

IT'S NOT A LONG TIME, BUT PLEASE, EVERYONE, TRY TO MAKE HIM FEEL WELCOME.

OKAY!

HARUHIKO'S FAMILY TRAVELS ALL OVER JAPAN PUTTING ON PUPPET SHOWS. THEY'LL ONLY BE ABLE TO STAY IN OUR TOWN FOR A MONTH.

CLAP CLAP

NICE TO MEET YOU.

BUT, LIKE, YOU'RE LUCKY, HUH? I MEAN, PUPPET SHOWS. IT'S LIKE A DREAM.

SO YOU WORK THE PUPPETS TOO, HARUHIKO ?

NICE TO MEET YOU.

I'M KINUKO HIDAKA. NICE TO MEET YOU.

OH? HOW COME ?

BUT I DON'T LIKE PUPPET SHOWS.

YEAH. BASI-CALLY.

KINUKO! YOU'RE SUPPOSED TO BE CLEANING!

OKAY!

I CAN'T WORK THEM AS WELL AS MY BROTHER.

I'M NOT GOOD AT IT.

IT'S A TRUCK. IT'S PARKED BESIDE THE PARK.

WHERE'S YOUR HOUSE?

HEY HARUHIKO ?

WHAT?! YOU LIVE IN A TRUCK?

I GUESS ...

HEY, CAN I COME OVER AND PLAY?

YEAH. WE'RE POOR, SO WE CAN'T RENT AN APARTMENT OR ANYTHING. AND ANYWAY, WE'LL LEAVE FOR THE NEXT TOWN SOON ENOUGH.

WOW! THERE'S SO MANY!

THIS CREEPY PUPPET.

HUH? HEY, HARUHIKO, WHAT'S THIS?

CUTE!

HMM.

YOUR BROTHER'S GOT KINDA WEIRD TASTES? OR SOMETHING.

MY BROTHER WORKS IT. IT'S HIS FAVOR-ITE.

OH. THAT'S JEAN-PIERRE. IT'S A MAGICIAN PUPPET.

LOOK!

HUH ?

THERE'S LOTS OVER HERE TOO, HUH?!

SLAM

WHAP

EEEK!

SERIOUSLY!! I MEAN, COME ON, HARUHIKO!! IF YOU DO THAT AGAIN, I'LL NEVER FORGIVE YOU!

SORRY. DID I SCARE YOU?

...ONCE THE SHOW IN ONE TOWN ENDED, WE HAD TO MOVE ON TO THE NEXT.

I SOMETIMES MADE REALLY GOOD FRIENDS, BUT...

KITAWAKI PUPPET THEATER

VRRRRR

KITAWAKI PUPPET

I'LL SEE YOU AGAIN SOMEDAY, RIGHT?!

HARUHI-KOOOO-OOO!!

OOOH... YOU'RE EMBAR-RASSED.

SHUT UP! JUST SHUT YOUR MOUTH AND EAT.

DON'T HIDE IT. YOU'VE BEEN A TEENSY BIT EMOTIONAL THE LAST WHILE.

HARUHIKO, THAT GIRL BEFORE, SHE YOUR GIRLFRIEND?

NO...

WE CAN'T MAKE FRIENDS OR ANYTHING.

DAY AFTER DAY, WE MAKE THE PUPPETS MOVE, GO FROM THIS TOWN TO THAT TOWN.

THIS LIFE IS ACTUALLY PRETTY EMPTY.

BUT, WELL...

...

...WE'D QUIT LIVING LIKE THIS, BUT...

IF DAD GOT SICK OR SOME-THING...

I MEAN, I DUNNO.

THIS IS THE VERY DEFINITION OF ITINERANT WORK. I WANT TO JUST SETTLE DOWN ALREADY.

...

HEY! WE'RE LEAVING.

HEY, HARUHIKO. DON'T SAY ANYTHING ABOUT THIS TO DAD.

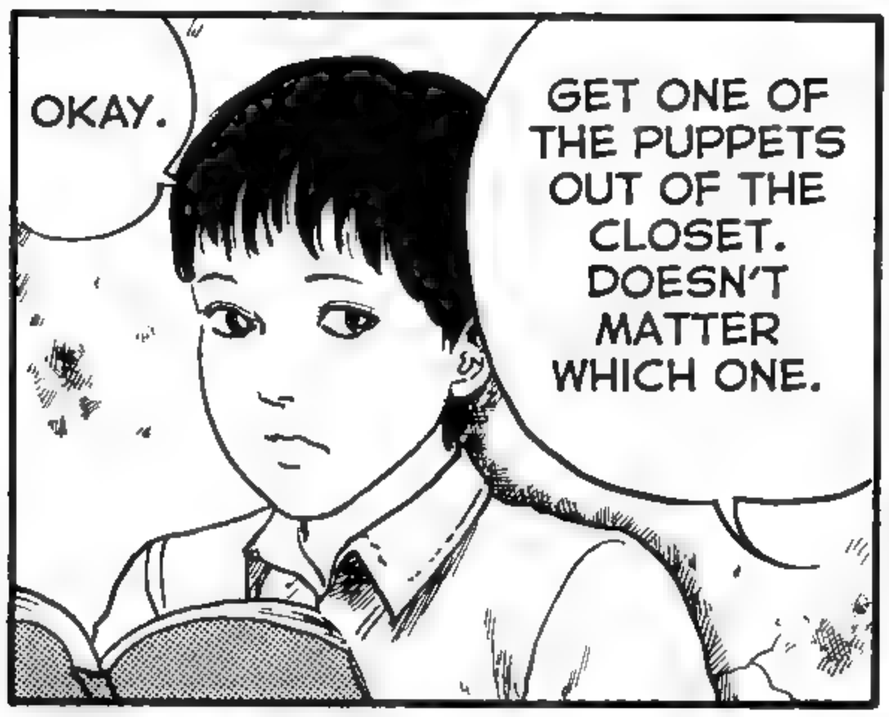
WE SETTLED INTO A RUN-DOWN APARTMENT IN A CERTAIN TOWN.

TAMAGO PLASTERER

IRONICALLY, PERHAPS, MY BROTHER'S WISH WAS GRANTED.

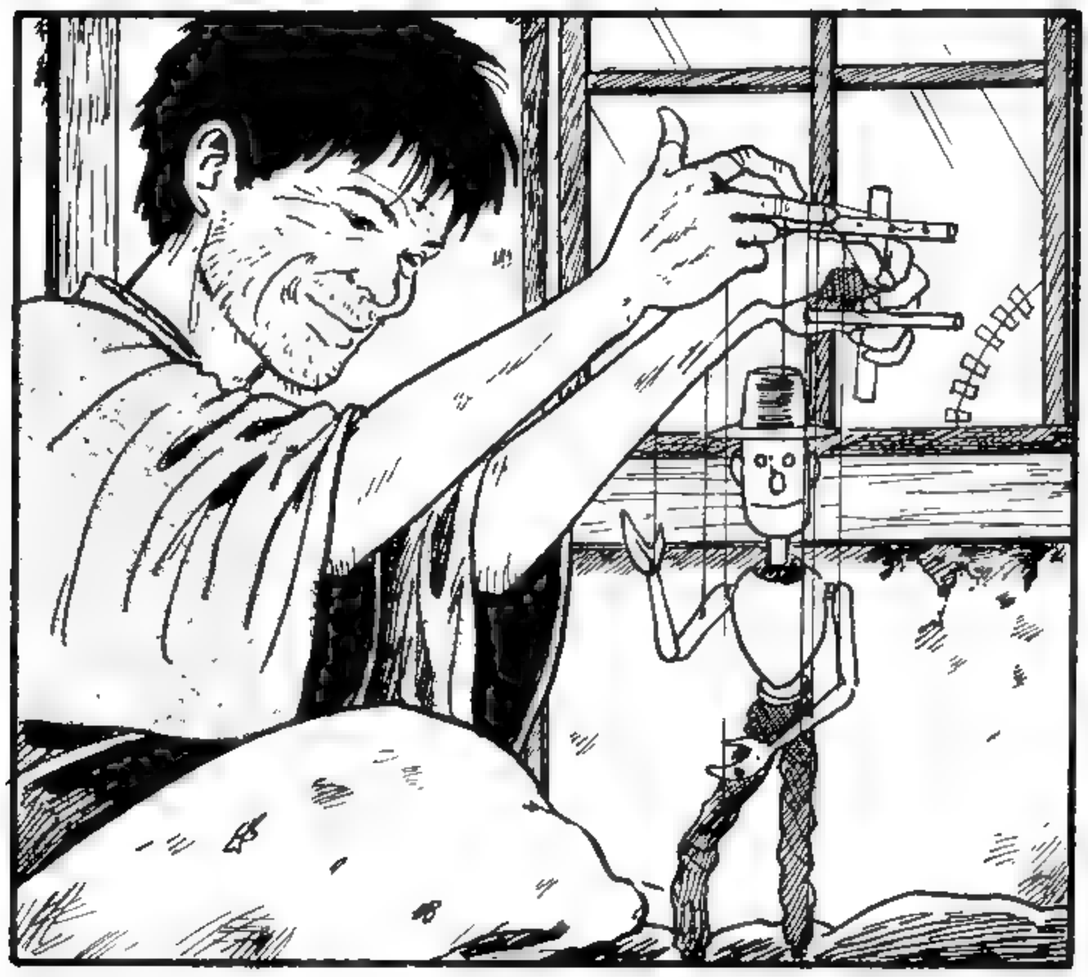
SOON ENOUGH, OUR FATHER FELL ILL.

HEY, HARU-HIKO ?


OKAY.
GET ONE OF THE PUPPETS OUT OF THE CLOSET. DOESN'T MATTER WHICH ONE.

MM.

DAD, YOU HAVE TO REST.
IT'S OKAY. LET ME SIT UP, YUKI-HIKO.



YOU CAN EXPRESS YOURSELF THROUGH IT.

LISTEN. A PUPPET, YOU SEE...

DON'T YOU WORRY. YOUR DAD'S GONNA BE BETTER SOON. AND THEN WE'LL GO TRAVELING AGAIN.

IT IS GOOD TO WORK THEM, HUH?

...

THE PUPPETS DO WHAT-EVER WE TELL THEM TO.

WE EXPOSE OUR HEARTS TO OUR AUDIENCE. THE PUPPET IS NOTHING MORE THAN A TOOL TO THAT END.

ITS MOVE-MENTS, ITS EXPRESSION, THEY'RE BASICALLY A MANIFESTA-TION OF THE HEART OF THE PERSON CONTROL-LING IT.

WHETHER THE PUPPET LIVES OR DIES RELIES ON THE HEART OF THE PERSON USING IT.

YEAH. OF COURSE.

THAT STUFF ABOUT HOW PUPPETS DO WHATEVER THE PERSON OPERATING THEM TELLS THEM TO. DO YOU THINK PEOPLE CONTROL PUPPETS TOO?

ABOUT WHAT?

SAY, HARUHIKO? WHAT DO YOU THINK?

WHAT DAD WAS TALKING ABOUT BEFORE.

IN FACT, IT'S JUST THE OPPOSITE. I JUST CAN'T SHAKE THE FEELING THAT THE PUPPETS WORK US.

I'VE BEEN WORKING THE PUPPETS EVER SINCE I CAN REMEMBER, BUT I'VE NEVER ONCE THOUGHT I CONTROLLED THEM.

DAD THINKS HE'S WORKING THE PUPPETS, BUT HE'S ACTUALLY THE ONE BEING WORKED.

I DON'T THINK THAT'S TRUE.

YOU DO?

I'M SICK OF IT. I'M FED UP WITH BEING WORKED BY THE PUPPETS!

I'M SURE IT'S TRUE. IT'S BECAUSE HE'S BEING CONTROLLED BY THE PUPPETS THAT HE DOESN'T EVEN THINK ABOUT GIVING UP THE THEATER, EVEN THOUGH WE'RE SO POOR.

SHK

SHK

MY BROTHER LEFT HOME THE NEXT MORNING.

YEAH.

I'M GONNA!

YOU TWO'LL GO ALONG WITH ME, RIGHT?

SAY, HARUHIKO, NATSUMI? WE'RE GONNA GO TRAVELING AGAIN ONCE YOUR OLD DAD'S BETTER, RIGHT?

SIX MONTHS LATER, DAD WAS DEAD.

IT'S NOT FAIR THAT YOU'RE THE ONLY ONE WHO HAS TO WORK IN THE TOWN FACTORY.

DON'T BE STUPID. YOU STILL HAVE TO GO TO JUNIOR HIGH.

HEY, HARUHIKO, I'M GONNA WORK ONCE I GRADUATE FROM ELEMENTARY SCHOOL.

HADA

SAPPOR

AFTER THAT, SOME RELATIVES TOOK ME AND NATSUMI IN FOR A WHILE, BUT...

SNACK

...ONCE I GRADUATED FROM JUNIOR HIGH, I TOOK NATSUMI AND MOVED INTO AN APARTMENT IN A CERTAIN TOWN.

DUM-MY.

OH, RIGHT.

BUT ARE YOU MAYBE HARU-HIKO KITA-WAKI?

I'M SORRY IF I HAVE THE WRONG PERSON.

EXCUSE ME.

OH, I KNEW IT!! YOU DON'T REMEMBER ME?! KINUKO HIDAKA! WE WERE IN THE SAME CLASS FOR A MONTH IN ELEMENTARY SCHOOL.

AND YOU ARE?

I AM...

BUT I... I THOUGHT WE MIGHT MEET AGAIN SOMEDAY!

WHAT A COINCIDENCE. JAPAN IS SO SMALL, HUH?

I'VE NEVER FORGOTTEN ABOUT YOU!

I REMEMBER! WHAT ARE YOU DOING IN THIS TOWN?!

OH... OHH, I REMEM-BER.

AFTER THAT, KINUKO HIDAKA AND I QUICKLY GREW VERY CLOSE.

I'M SURE GOD BROUGHT US TOGETHER AGAIN.

I GOT A JOB, SO I'M WORKING HERE NOW!!

KNOCK KNOCK

HELLO! I CAME TO MAKE LUNCH.

HEY.

KA-CHAK

AH!

THANKS. I WONDER WHO IT'S FROM.

LOOKS LIKE A GUY.

IT WAS IN YOUR POST-BOX.

AND HERE.

THANKS FOR ALWAYS COOKING.

A LETTER.

WHAT ?!

IT'S FROM YUKIHIKO!

WHAT'S THE MATTER ?

WHO'S THE LETTER FROM?

HARU.

WHAT'S HE DOING NOW? HURRY AND READ IT!

RIP

R- RIGHT.

KITAWAKI YUKIHIKO

...

FURUSAWA

SAKE

IT'S SURPRISINGLY CLOSE, HUH? YUKIHIKO'S HOUSE...

AND HE EVEN BUILT HIS OWN HOUSE.

SO HE'S BEEN LIVING IN THE SAME TOWN AS US.

I GUESS HE REALLY MADE IT THESE LAST SEVEN YEARS.

WHO IS IT?

UM, THIS IS HARU-HIKO KITA-WAKI.

WELCOME. PLEASE COME IN.

KATUNK

KLAK

KLAK

THIS IS IT.

KLAK

AH!

JEAN-PIERRE ...

ARE YOU CONTROL-LING HIM?

YUKI-HIKO!!

THANKS FOR COMING. I'VE BEEN WAITING FOR YOU, HARUHIKO, NATSUMI.

CHAK CHAK CHAK CHAK CHAK

IT'S BEEN A WHILE. I'VE MISSED YOU.

WELCOME.

...

THIS IS OUR SON, AYAO. HE'S THREE.

HEH HEH HEH. SEEMS LIKE HE'S SLEEP-ING NOW, THOUGH.

LET ME INTRODUCE YOU. THIS IS MY WIFE, SUMIRE.

A PLEA-SURE TO MEET YOU.

NOW THEN. WHAT ARE YOU DOING? COME IN.

THE SERVANTS ARE BUSY IN THE KITCHEN. I APOLOGIZE THAT THERE WAS NO ONE OUTSIDE TO GREET YOU.

PLEASE COME IN.

NOW, BOTH OF YOU...

...

FOR A WHILE I PERFORMED ON THE STREET, AND I MADE A DECENT AMOUNT OF MONEY. THE REST WAS LUCK AND HARD WORK.

ALL I TOOK WITH ME WHEN I LEFT HOME WAS SOME SMALL CHANGE AND JEAN-PIERRE. HEH HEH HEH.

IT'S ALL THANKS TO JEAN-PIERRE.

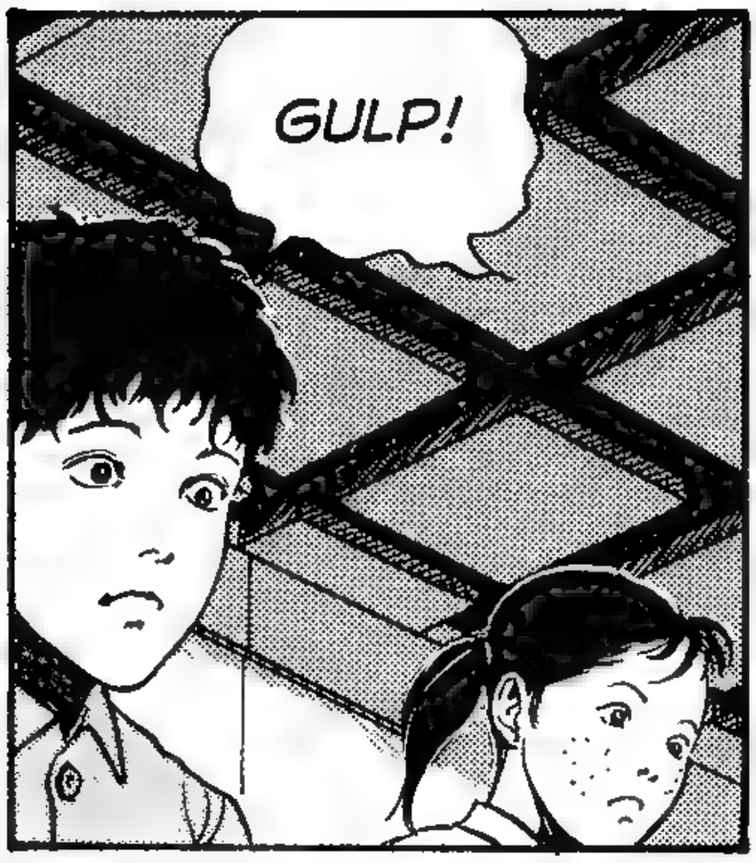
HARUHIKO, THINGS JUST WORK OUT IN LIFE, HM?

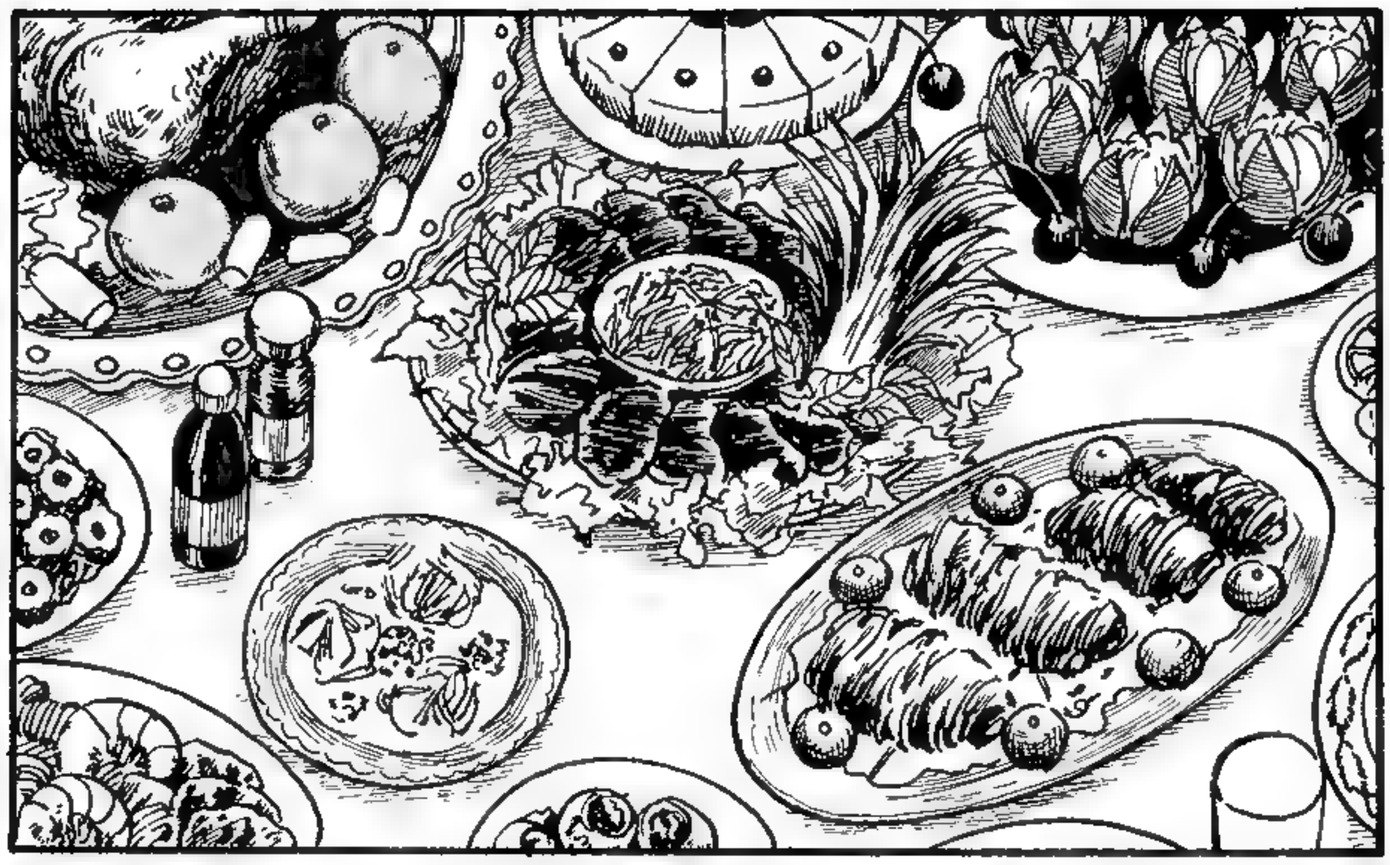
AT FIRST I WONDERED HOW I'D MAKE IT, THOUGH.

AND I DON'T GO INTO WORK. PRETTY CHEEKY, I KNOW. I DO EVERYTHING FROM THE HOUSE.

HE BROUGHT ME LUCK. THANKS TO HIM, I'M THE PRESIDENT OF A SMALL COMPANY IN MY MID-TWENTIES.

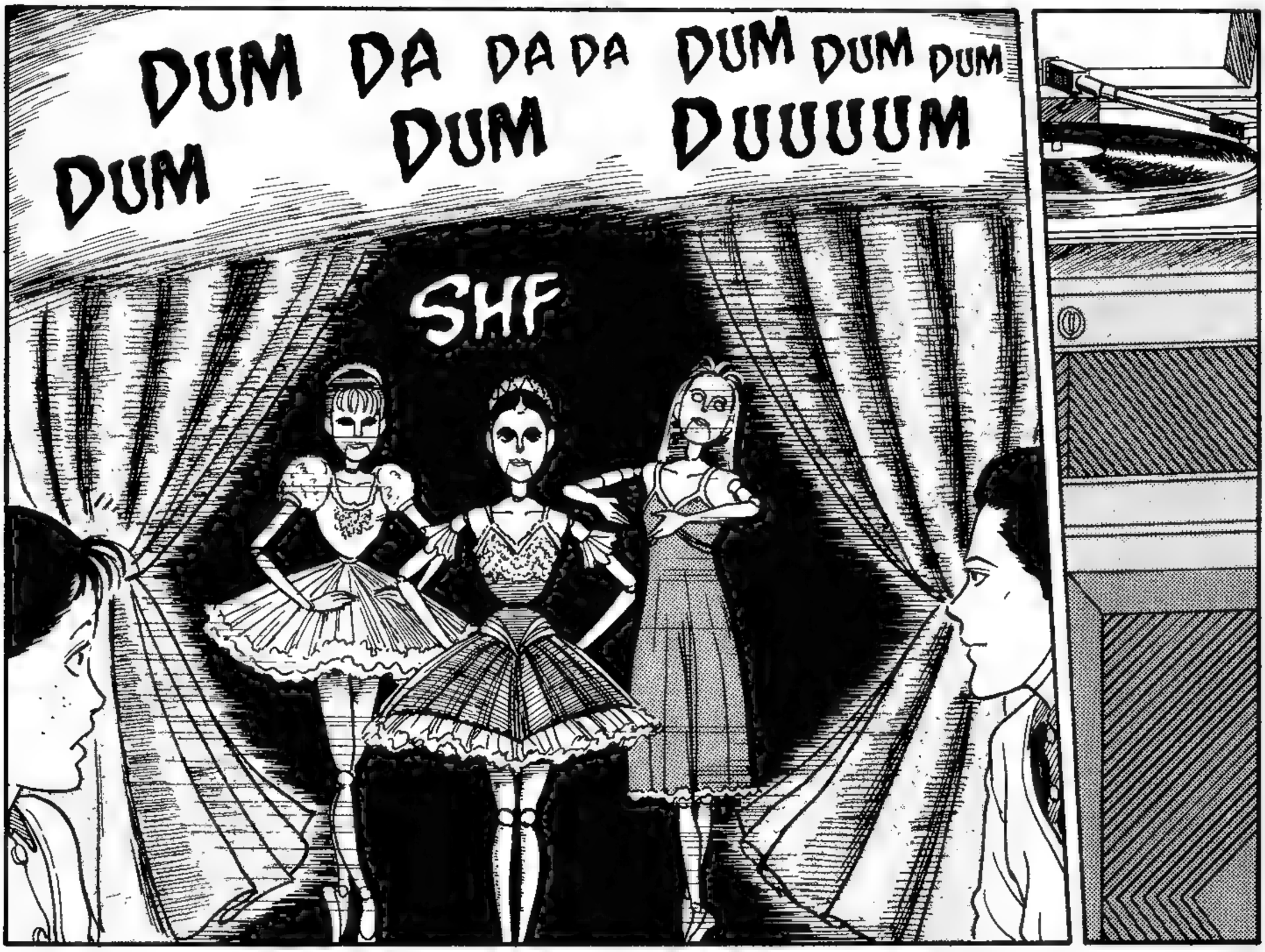
PLEASE GO AHEAD. EAT YOUR FILL.


GULP!



YES, SIR.
YOU. MUSIC PLEASE.

HARUHIKO, NATSUMI. PLEASE ENJOY YOURSELVES HERE TODAY.


DUM DA DA DA DUM DUM DUM
DUM DUM DUUUUM
SHF

TING TING TRILL TING TING TRILL

THEY TURNED OUT WELL, HM?

THOSE ARE LIFE-SIZED BALLERINA PUPPETS I HAD MADE FOR TODAY.

TCHAIKOVSKY REALLY IS BALLET MUSIC, HM?

HA HA HA! HE'S DANCING WHILE HE'S STILL ASLEEP.

OH MY! EVEN AYAO'S STARTED DANCING.

YUKIHIKO, CAN I ASK YOU SOMETHING?

WHAT?

THAT'S RIGHT. MY ENTIRE FAMILY AND I ARE CONTROLLED BY PIANO WIRE.

HEH HEH HEH. SO YOU'RE FINALLY ASKING ME ABOUT THAT, HM?

ALL DAY LONG.

...HANGING FROM THE CEILING?

ARE YOU ALL...

THE SERVANTS I HIRED. FOUR OR FIVE OF THEM CONTROL ME ALONE.

CONTROLLED? SO THEN SOMEONE'S CONTROLLING YOU AND YOUR FAMILY FROM THE CEILING?! WHO ON EARTH...

I SET UP SPACES IN THE CEILING OF THE FIRST AND SECOND FLOOR FOR THE PUPPETEERS.

I BUILT THIS HOUSE FOR THAT PURPOSE.

NO WAY. SO THEN RIGHT NOW, THERE'S SOMEONE UP THERE?!

THERE IS.

WHY WOULD YOU... I MEAN, YOU CAN MOVE BY YOURSELF WITHOUT ALL THAT, CAN'T YOU?

SO ALTHOUGH IT'S DARK IN THOSE GAPS AND YOU CAN'T SEE THEM, EVEN NOW A LARGE NUMBER OF SERVANTS ARE STANDING ON THE CEILING.

WHY WOULD YOU DO THIS ROUND-ABOUT...

I'M MOVING EX-TREMELY NATU-RALLY, YES?

HEH HEH HEH. HAVE I LOOKED INCONVENIENCED SO FAR?

WAIT. SO THEN YOU CAN'T MOVE THE WAY YOU WANT TO?

THE PUPPETEER MIGHT THINK THEY'RE CONTROLLING THE PUPPET, BUT IT'S ACTUALLY THE PUPPET DOING *THE CONTROLLING.*

EXCEPT FOR MY FINGERS, MY BODY'S COMPLETELY RELAXED. AND YET I'M MOVING EXACTLY AS I WISH TO.

A MARIONETTE IS THE TRUE *CONTROLLING HAND.*

DO YOU UNDER-STAND?

I STILL CAN'T BELIEVE IT...

IT'S LIKE A DREAM.

I'M NOT TALKING ABOUT THAT.

AND THAT WAS THE FIRST TIME I'VE HAD A FEAST LIKE THAT! IT'S LIKE A DREAM.

IT'S SO TRUE. THOSE BALLERINA PUPPETS WERE BEAUTIFUL.

HE SAID WE SHOULD COME OVER AGAIN. C'MON, LET'S GO!!

HEY, SO, HARU? LET'S GO HANG OUT AT YUKIHIKO'S HOUSE AGAIN NEXT SUNDAY.

AFTER THAT, NATSUMI AND I WOULD VISIT OUR BROTHER'S HOUSE FROM TIME TO TIME.

HEH HEH HEH HEH HA HA HA HA

AYAO, OVER HERE. TOWARD MY CLAP-PING.

WHEE! WHEE!

HEH HEH HEH. LOOKS LIKE AYAO'S TOTALLY IN LOVE WITH NATSUMI.

YOU DANCE TOO, NATSUMI.

AND THE BALLE-RINAS ARE HEAD OVER HEELS FOR YOU.

BALLET?

HEY, YUKIHIKO? I WANT TO DANCE BALLET TOO!

NATSUMI!! WHAT ARE YOU TALKING ABOUT?!

OH! GOOD IDEA!

PLEASE ?

YEAH. CONTROL ME LIKE SUMIRE AND AYAO!

ALMOST LIKE YOU'RE JUST FLOATING IN SPACE.

THAT'S RIGHT. AND IT FEELS WONDERFUL TO BE CONTROLLED, HARUHIKO.

AND WE HAVE PLENTY OF SERVANTS.

IT'S FINE, THOUGH, ISN'T IT, HARUHIKO? IT'S WHAT NATSUMI WANTS.

YOU WANT TO TRY TOO, HARUHIKO? IT'S FUN, YOU KNOW.

OKAY!

OKAY, NATSUMI, LET'S GO, HON.

SUMIRE, TAKE NATSUMI INTO THE OTHER ROOM AND GET HER READY.

RIGHT.

I'D FEEL BAD FOR MAKING THE SERVANTS MOVE ME.

NO. I'LL PASS.

YES, THAT'S RIGHT.

BUT DO YOU TAKE OFF THE WIRES AND GO OUT SOMETIMES?

YOU SAID YOU AND YOUR FAMILY ARE LIKE THIS ALL DAY, RIGHT?

YUKI-HIKO...

...I HAVEN'T MOVED MY BODY MYSELF.

NO. IN THE TWO YEARS OR SO SINCE I BUILT THIS HOUSE, HIRED THE SERVANTS AND BEGAN LIVING THIS WAY...

I MEAN, ASTRONAUTS, WHEN THEY'RE WEIGHTLESS FOR LONG PERIODS, THEY DO STRENGTH TRAINING AND STUFF.

YUKIHIKO... THAT CAN'T BE GOOD, CAN IT?

NO NEED TO WORRY ABOUT THAT.

HEH HEH HEH.

PRETTY SOON YOU WON'T BE ABLE TO STAND UP ON YOUR OWN. AND THEN WHAT WILL YOU DO? I MEAN, THE SERVANTS WON'T NECESSARILY BE HERE FOREVER.

IF YOU DON'T USE YOUR MUSCLES, THEY GRADUALLY DETERIORATE.

SO? PRETTY, ISN'T SHE?

WE'RE READY!

OH, LET'S SEE! COME ON IN!

TURN YOURSELF OVER TO THE PUPPETEERS.

THAT'S RIGHT. JUST LET YOURSELF GO LIMP.

DON'T WORRY. THEY'RE SUPPORTING YOU PROPERLY FROM THE CEILING.

LET YOUR WHOLE BODY RELAX.

BUT IT SEEMS YOU'RE STILL TENSING YOUR MUSCLES.

MM-HMM. ALMOST DON'T RECOGNIZE YOU.

FWAN

SHF

AH!

FSH

TUK

NATSU-MI!!

ONCE YOU GET USED TO IT, YOU'LL BE ABLE TO MOVE EXACTLY AS YOU WANT TO.

WONDER-FUL! YOU'RE A TOP-RATE DANCER LIKE THIS, NATSUMI.

WHY?!

TAKE THOSE STRINGS OFF ALREADY! WE'RE GOING HOME!

NO MATTER HOW I THINK ABOUT IT, IT'S NOT NORMAL. I THINK YOU AND YOUR FAMILY SHOULD QUIT IT, TOO.

YUKIHIKO. I'M SORRY, BUT I'M NEVER GOING TO LIKE THIS KIND OF *PLAYING*.

STAY. RELAX. SPEND THE DAY HERE.

EXACTLY. WHY ARE YOU GOING HOME? I MEAN, NATSUMI'S HAVING FUN, ISN'T SHE?

I'M GOING TO STAY HERE LIKE THIS FOREVER.

IF YOU WANT TO GO HOME, THEN GO BY YOURSELF.

I'VE DECIDED TO LIVE IN THIS HOUSE.

WE'RE GOING HOME.

NOW, COME ON, NATSUMI! HURRY UP AND TAKE THOSE STRINGS OFF!

I DON'T WANT TO.

WHAT KIND OF IDIOT TALK IS THAT?!

WHY DON'T YOU LIVE WITH KINUKO?

NO THANKS!

NO...

WHY DON'T YOU MOVE IN TOO, HARUHIKO?

OH, I DON'T MIND AT ALL. WE COULD TAKE IN THE TWO OF YOU. I'D ACTUALLY BE HAPPY TO.

HARUHIKO. HOW WAS YOUR BROTHER'S HOUSE? C'MON. YOU DID SEE HIM, RIGHT?

WHERE'S NATSUMI? DID SHE GO OUT SOME-WHERE?

HARU-HIKO...

YOU WON'T MEET ME LATELY. WHY NOT?

...YOU DON'T HAVE A NEW GIRL-FRIEND, DO YOU?

YOU CAN'T HAVE ...

HARU-HIKO... LAST SATURDAY NIGHT... WHERE DID YOU STAY?

C'MON. WHY WON'T YOU SAY ANY-THING?

THEN WHY ARE YOU IGNORING ME?!

DON'T BE STUPID!

THAT'S IT, ISN'T IT?! YOU LIED WHEN YOU SAID YOU DIDN'T HAVE EYES FOR ANY GIRL BESIDES ME, DIDN'T YOU?!

WHY WON'T YOU INTRODUCE ME TO YOUR BROTHER?!

I EVADED THE QUESTION OF MY BROTHER. I VERY MUCH DIDN'T WANT TO INTRODUCE HER TO HIM.

I'VE JUST BEEN TIRED FROM WORK LATELY.

I-I GET IT. I'M DEFINITELY NOT IGNORING YOU.

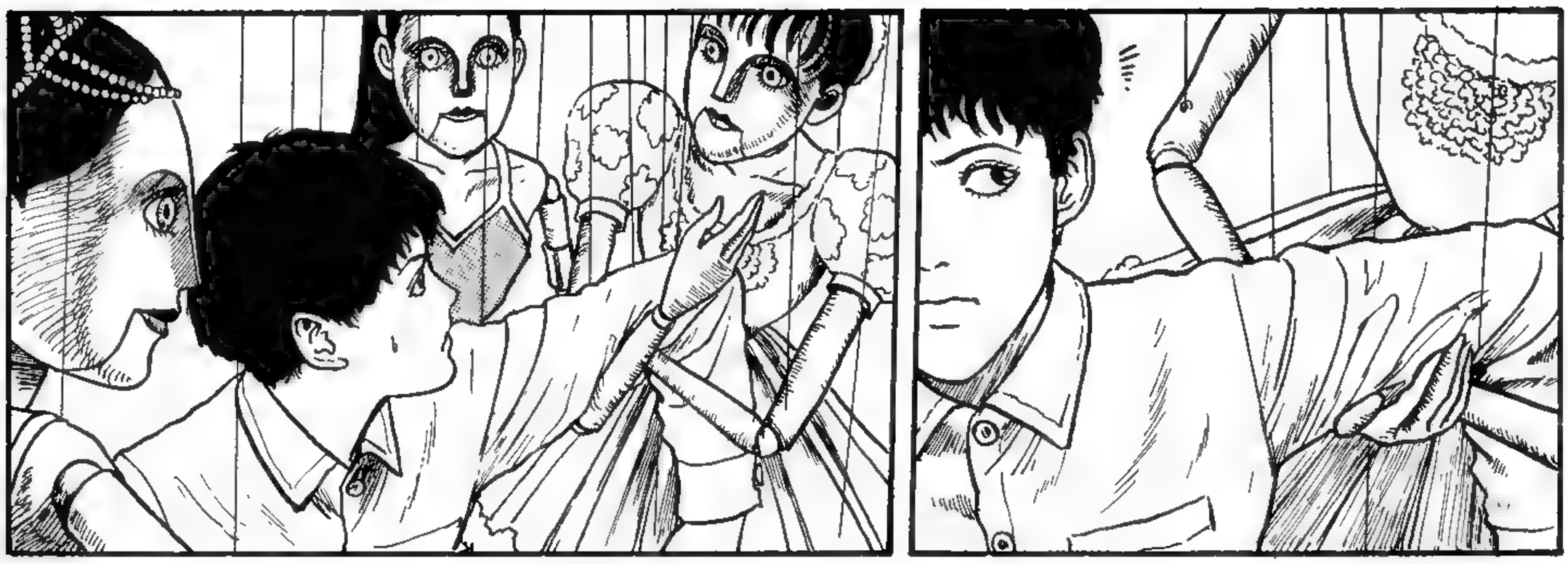
NATSUMI'S GOTTEN TOTALLY ACCUS-TOMED TO LIFE HERE.

HARU-HIKO...

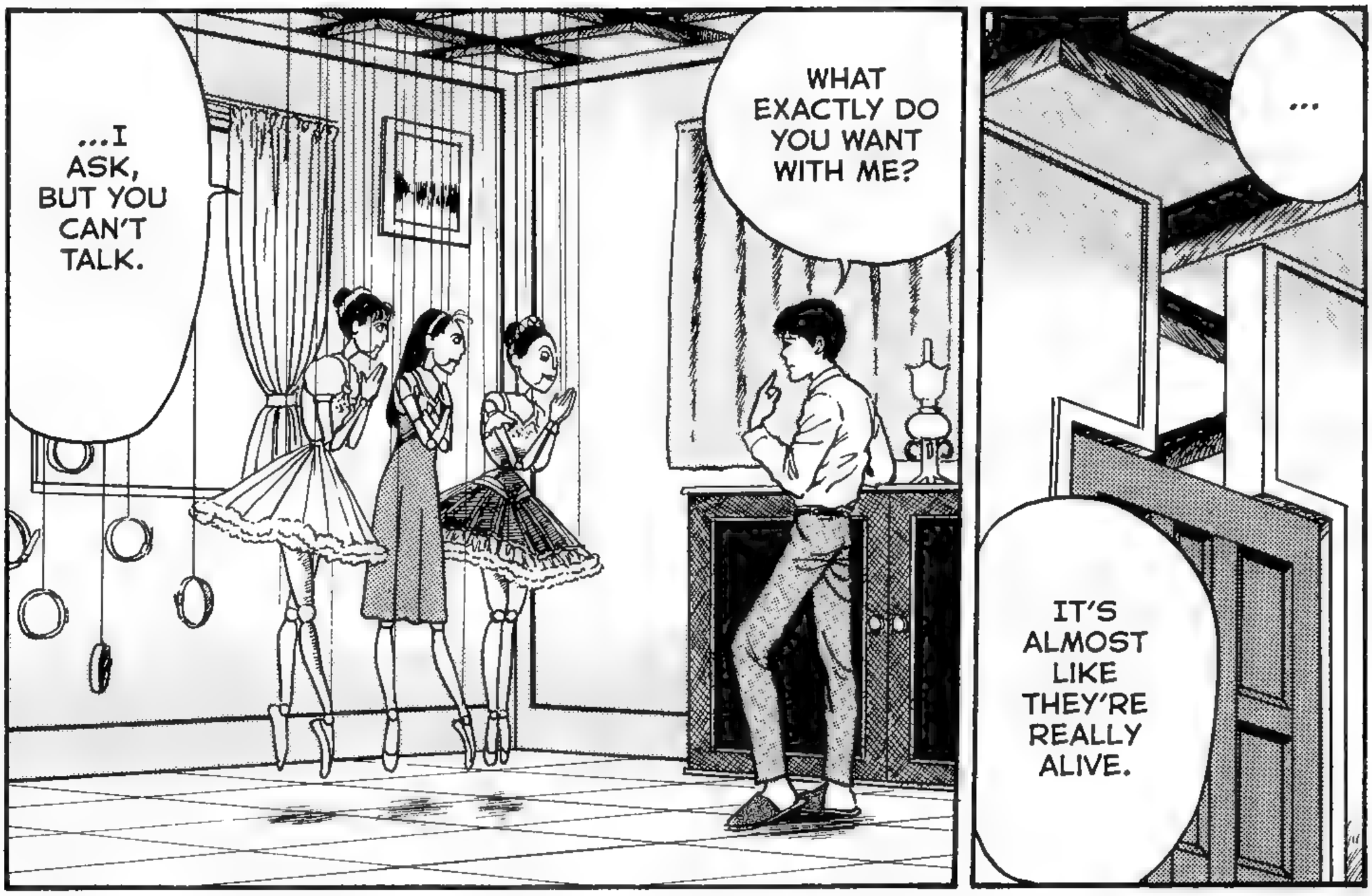
HA HA HA HA

I'M A TOP-RATE BALLERINA, AFTER ALL.

I HAVE.



THEY'RE SAYING THEY WANT TO GO TO ANOTHER ROOM. IF YOU TURN THEM DOWN, IT COULD GET UGLY, HARUHIKO. HEH HEH HEH.
OH HO! THE BALLERINAS ARE MAD ABOUT YOU, HARUHIKO.


...I ASK, BUT YOU CAN'T TALK.
WHAT EXACTLY DO YOU WANT WITH ME?
...
IT'S ALMOST LIKE THEY'RE REALLY ALIVE.

SO YOU WANT TO ATTACH STRINGS TO ME TOO? YOU WANT TO MAKE ME INTO A MARIONETTE?

HA HA.

WHAT'S THAT?

I DON'T WANT TO JOIN YOU GUYS.

POKE

POKE

SORRY, BUT NO THANKS.

HE'S SEEING ANOTHER WOMAN, ISN'T HE? HE LIED TO ME! DAMN HIM!!

I KNEW IT...

I'LL SHOW HIM A THING OR TWO!!

DAMMIT!! IF HE THINKS I'LL JUST LET IT GO, HE'S GOT ANOTHER THINK COMING!!

THAT SCARED ME...

WHAT ...

AH!

I'VE SEEN IT BEFORE ...

OH. THIS PUPPET ...

...

CHAK

EHAK

AH!

KLAK

CHAK

WHAP

WHAT WAS THAT FOR?!

WHOA!

KRRK

YANK

HOW DARE HE MESS AROUND WITH ME!

CHAK CHAK

DAMMIT. MY STUPID BROTHER. WHAT'S HE UP TO?!

KACHAK

EEEE!

AAAH!

YUKI-HIKO!! MAKE THEM STOP!!

WHAT HAPPEN-ED?!

HARUUU!

HELP MEEEE!

JEAN-PIERRE!

AAAH, MY MIND'S UPSET. I CAN'T CONTROL MYSELF!

THEY'RE NOT DOING WHAT I WANT.

I-I CAN'T.

HEY! PEOPLE IN THE CEILING!!

HEY! STOP IT!!

QUIT IT!

AH!

CRASH

HNNGH!

QUIT CONTROL-LING THEM!

HEY! YOU GUYS!

EVEN NOW, I'LL NEVER FORGET THEIR EMPTY EYES.

...

AH!

BAM

AH!

THUD

BANG

HEEEELP! HARUUU!

EEEAAH!

OW, OW, OW.

HELP ME!

JEAN-PIERRE!

JEAN-PIERRE!!

JEAN-PIERRE!

JEAN-PIERRE...

FSH

CHAK

CHAK

CHAK

KEH
KEH
KEH!

CHAK

CHAK

CHAK

KINU-
KO
...

CHAK

CHAK

CHAK

WHY...

JEAN-
PIERRE...
YOU DID
THIS?!

SPROING

KEH
KEH
KEH!

WHY
KINUKO–?!

SHWM

AH!

NGH!

FWK
FWK

THRNK

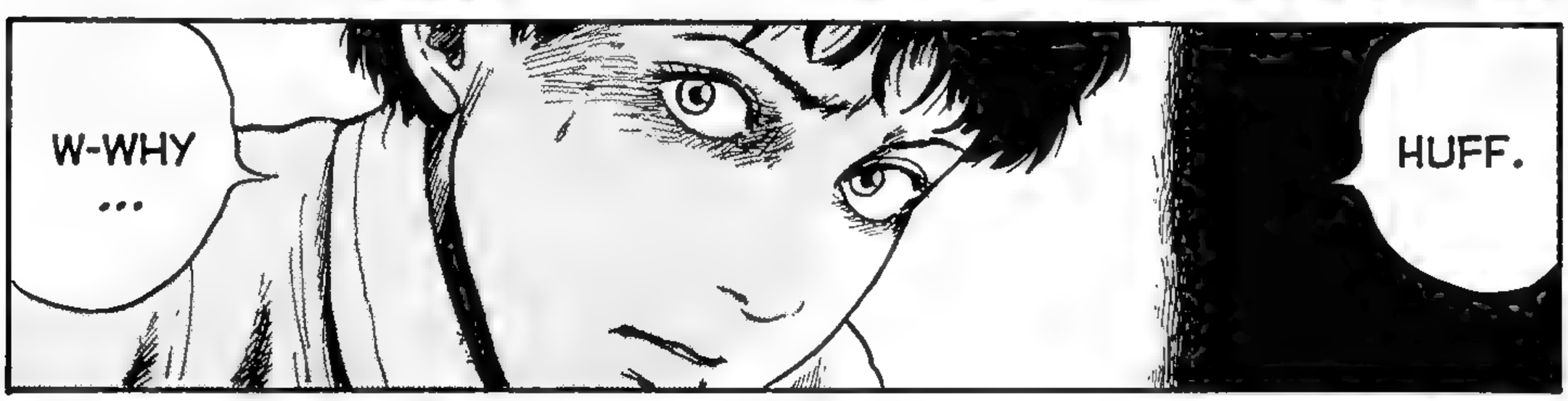
KRRSH

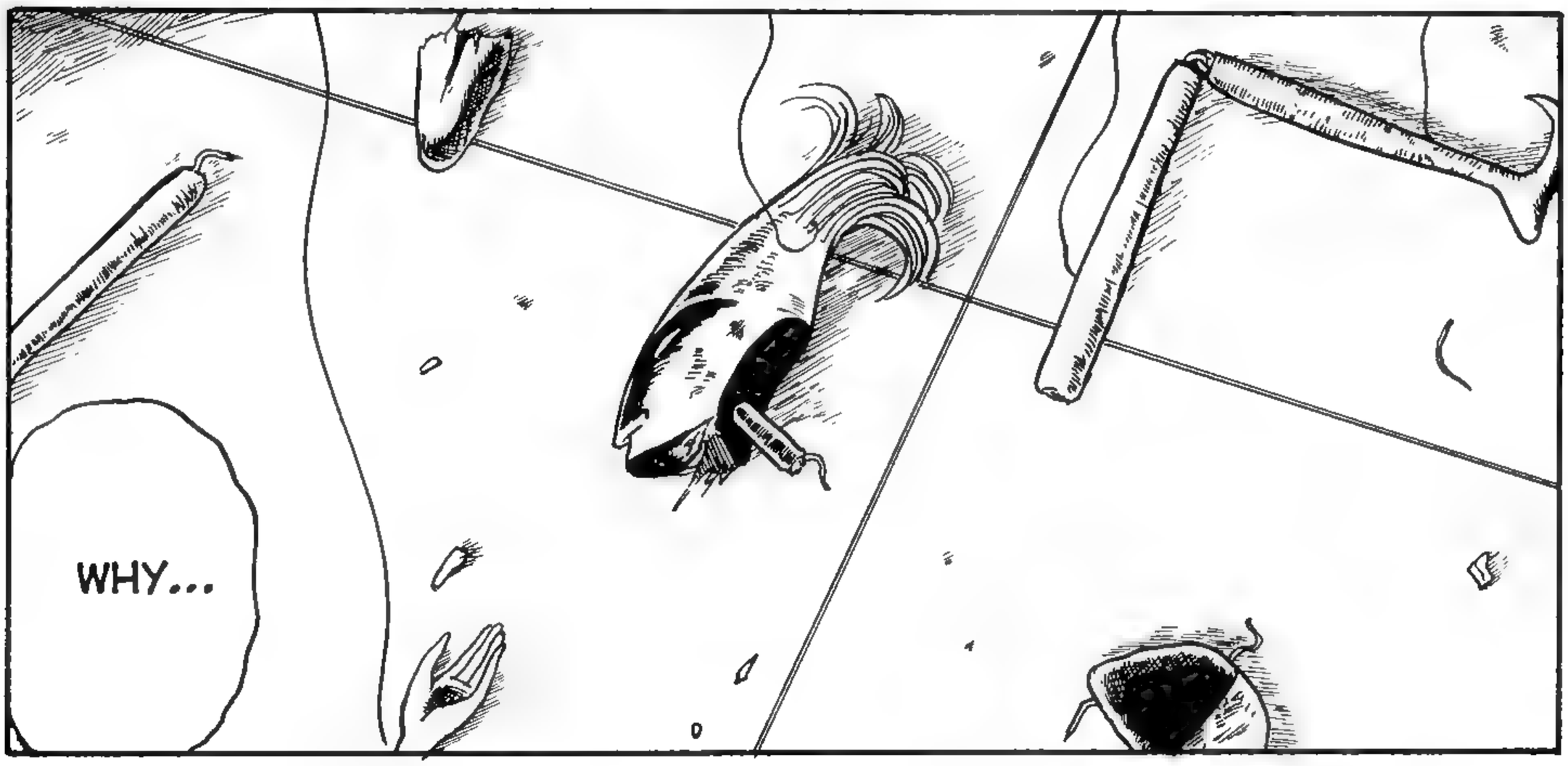
WHAM

HUFF.

KASHA

SLUMP


W-WHY
...
HUFF.


WHY...

HARU...

HARU.

HARUHIKO, I CAN'T STAND UP. HELP ME...

DON'T WORRY. YOU'LL GET BACK TO NORMAL SOON.

YOU WERE CONTROLLED FOR A LONG TIME, SO YOUR MUSCLES HAVE WEAKENED.

NATSUMI, YOU OKAY?

JEAN-PIERRE PROBABLY CON-TROLLED IT ALL.

THIS HOUSE MUST HAVE BEEN JEAN-PIERRE'S MAGIC.

HOW'S YUKIHIKO ?!

THE SER-VANTS ...

AH!

...YUKI-HIKO!

YUKI-HIKO? ARE YOU OKAY?

DID THEY BECOME REAL PUPPETS BECAUSE THEY HAD BEEN CONTROLLED FOR TWO YEARS...

MY BROTHER AND HIS FAMILY HAD TRANS-FORMED INTO PUPPETS.

THIS...

...OR WERE THEY PUPPETS TO BEGIN WITH? I DON'T KNOW.

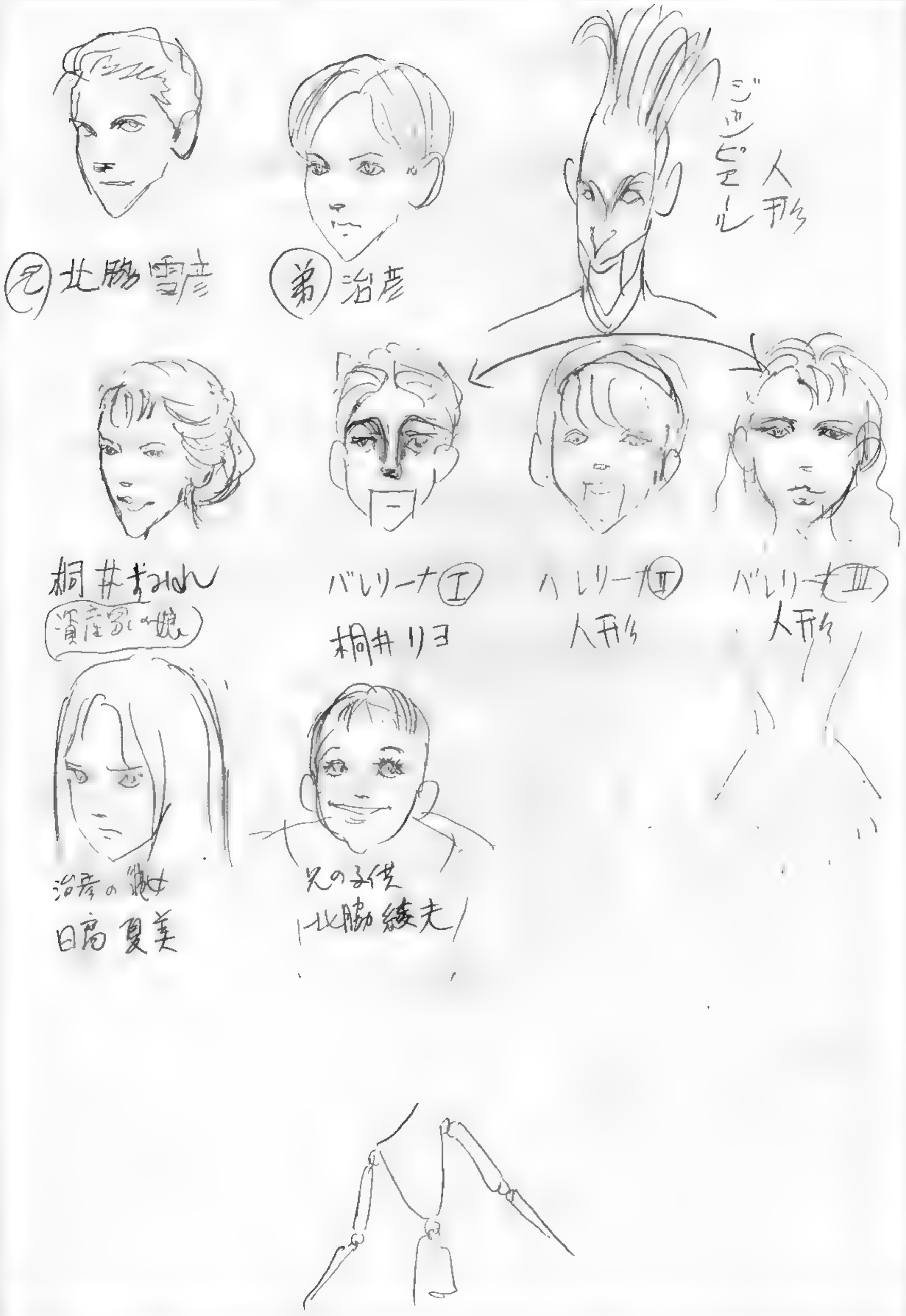
...IS A PUP-PET...

MARIONETTE MANSION / END

AUTHOR COMMENTARY

MARIONETTE MANSION

Manga artists are ascetics. You sit on a chair all day, leaning over your desk, and make the tip of your pen move over the paper of your manga pages. The fact that the page is longer vertically is hateful because you have to lean even farther forward when you're drawing the top panels. Your back and hips shriek in agony. It would be so much better if the page were longer horizontally. No, better still, I'd like to hang my upper body from the ceiling. How lovely would it be to leave my body like that and get the work done? This story came from thoughts like these. Servants would control me from the ceiling. And then I'd be able to get my work done with ease. At the time, I was interested in ballet, and I checked out the Prix de Lausanne, so I included elements of that too.



Older brother: Yukihiko Kitawaki *Younger brother: Haruhiko* *Puppet: Jean-Pierre*

Sumire Kirii
Daughter of
a wealthy family

Ballerina I
Riyo Kirii

Ballerina II
Puppet

Ballerina III
Puppet

Haruhiko's girlfriend
Natsumi Hidaka

Older brother's child
Ayao Kitawaki

PAINTER

が

か

IT'S MY MASTERPIECE, ACTUALLY. I CALL IT "TOMIE."

I'M A PAINTER... A VERY TALENTED PAINTER. SEE HERE. THIS IS MY WORK.

BUT ALAS, NO ONE RECOGNIZES THE QUALITY OF THIS PAINTING. AND WITH MY REPUTATION IN THE GUTTER, I DOUBT ANYONE WILL WITHIN MY LIFETIME. AND TO THINK I HAD ONLY JUST REACHED MY ARTISTIC PEAK...

WHAT DO YOU THINK? GREAT, ISN'T IT? TOMIE IS THE BEST SUBJECT I'VE EVER COME ACROSS. MORE THAN A SUBJECT, SHE'S A THEME.

GALLERY MINAMI

STATI

I STILL REMEMBER. IT WAS THE DAY OF MY THIRD GALLERY OPENING...

IF I HADN'T MET HER, I'D BE WORKING ON SOME STUPID COMMISSION RIGHT NOW, ENJOYING MY TIME IN THE SPOTLIGHT.

I BLAME TOMIE...THAT DREADFUL GIRL.

Rising Artist Mitsuo Mori Exhibition

The Ennui of "Nana"

THANKS SO MUCH FOR YOUR HELP. I'M RELIEVED YOU'VE MANAGED TO SELL THEM ALL.

THE DEMAND FOR YOUR "NANA" SERIES IS SIMPLY REMARKABLE.

WELL, MR. MORI, LOOKS LIKE YOU'RE STILL BATTING A THOUSAND.

I DARESAY YOUR COLORS ARE QUITE UNUSUAL.

AND YOU ARE POPULAR. AND TALENTED. A VERITABLE PIONEER IN CONTEMPORARY PAINTING.

BETTER GET USED TO IT, MR. MITSUO MORI.

MODESTY HAS ITS LIMITS, YOU KNOW. WHEN YOUR WORK IS SO POPULAR IT'S USED IN TV COMMERCIALS, THERE'S NOT MUCH I CAN ADD.

SHE'S INSPIRED ME TREMENDOUSLY. AS LONG AS SHE'S AROUND, I'M SURE I'LL HAVE SOMETHING TO SAY.

WELL...IT'S REALLY NANA'S DOING THAT I'VE MADE IT THIS FAR. MY SUBJECT, I MEAN. NANA HORIE. SHE'S JUST WONDERFUL.

CAN I HAVE YOUR AUTO-GRAPH?

MR. MORI!

I GET YOU... HER EMPTY LOOK MUST DRAG THE CREATIVITY OUT OF YOU. IT'S A FORCE OF NATURE!

HA HA HA!

MR. MORI!

CHATTER CHATTER

KYAAHH, I'M SO HAPPY!

TEP TEP

I'M SO HAPPY...

...

WHAT A BEWITCHING GIRL...

ANY OPINIONS?

EXCUSE ME, PLEASE.

WELL...

WHEN YOU LOOK CLOSELY... SHE'S CLEARLY A DIMWIT.

SHE'S PRETTY, ALL RIGHT, BUT...

TEE HEE HEE HEE!

BUT...

YOU ARE TALENTED.

...IT'S THIS MODEL.

TEE HEE HEE...

AH HA HA HA...

GEEZ. DON'T THAT BEAT ALL...

REALLY THOUGH, MR. MORI. I'D BET A CHANGE OF MODEL WOULD DO YOU A WORLD OF GOOD.

HEH HEH HEH... I'M SORRY.

I SHOULDN'T BE SO CAVALIER IN ASKING FOR OPINIONS.

REALLY THOUGH ...

NOW I CAN'T GET HER BLASTED WORDS OUT OF MY HEAD.

HMPH ...

GOOD TIDINGS FOR THE NEXT EXHIBIT, I BET.

NANA, SOMEHOW YOU ONLY SEEM TO GET PRETTIER.

OH... NOTHING.

YOU'VE BEEN SPACED OUT FOR AGES. WHAT'S ON YOUR MIND?

WHAT'S WRONG, MR. MORI?

OH, MR. MORI. YOU'RE FLATTERING ME.

HO HO HO HO HO HO!

OH HO HO HO HO HO!

WE JUST MET THE OTHER DAY.

HEY. FOR-GOTTEN ME AL-READY?

WHO ARE YOU?! THIS IS PRIVATE PROPERTY !!

OH HO HO HO HO HO!

SHE'S...URM, A CUSTOMER I BUMPED INTO AT THE EXHIBIT.

MR. MORI, WHO IS THIS?

OH... YOU'RE THAT...

I THOUGHT YOU TOLD ME YOU WERE GOING TO BREAK UP WITH HER AND TAKE ME ON INSTEAD.

DON'T TELL ME YOU'RE STILL USING HER AS YOUR MODEL?

HEE HEE.

WHAT? OF COURSE NOT! SHE'S...

MR. MORI... IS THIS TRUE?

WHAT DID YOU SAY?!

WHA—

I REMEMBER IT VERBATIM. YOU TOLD ME...

"THIS 'NANA' SERIES IS STARTING TO BORE ME. I'M TIRED OF DRAWING HER, BECAUSE WHEN YOU LOOK CLOSELY SHE'S CLEARLY A DIMWIT."

OH, MR. MORI... LET'S NOT PRETEND.

MR. MORI, I HAD NO IDEA YOU FELT THAT WAY!

NO, NANA, WAIT! YOU'VE GOT IT BACKWARD!

WHAT DID YOU SAY?!

WHA—

B-TUM

...

NANA!

DO YOU REALIZE WHAT YOU'VE DONE? SHE'S MY PARTNER. I NEED HER FOR MY WORK.

WHAT A PEST ...

...

SOUNDS GREAT, DOESN'T IT?

WELL... WHY DON'T YOU TAKE ME ON AS YOUR MODEL?

I AM TOMIE.

MY NAME?

WHAT'S YOUR NAME, BY THE WAY?

OH, MR. MORI... YOUR HOUSE IS SUCH A GRAND OLD THING IT WAS EASY TO SPOT.

WHAT, DID YOU FOLLOW ME?

HMPH...I'M SURPRISED YOU COULD FIND MY HOUSE.

OF YOUR CALI-BER?

PERHAPS... BUT NEVER ANOTHER GIRL OF MY CALIBER.

OH DEAR. ARE YOU TELLING ME I SHOULD EXPECT MORE UNINVITED GUESTS LIKE YOU?

SEARCH TILL YOU DROP OR SIT HERE AND WAIT FOR HER—EITHER WAY, YOU'LL BE WASTING YOUR TIME.

DO YOU REALLY THINK YOU'LL STUMBLE ON ANOTHER GIRL AS BEAUTIFUL AS I?

I WONDER IF YOU CAN CAPTURE MY BEAUTY ON CANVAS.

LIKEWISE WITH THE PAINTINGS. YOU ARE A TALENTED ARTIST, AND YET...

YOU CER-TAINLY ARE CONFI-DENT.

THAT'S OUR DUTY, ISN'T IT? TO LEAVE OUR MARK BEFORE WE DIE? SURELY THOSE BLESSED WITH BEAUTY SUCH AS MINE HAVE A RESPONSIBILITY TO RECORD IT BEFORE IT SLIPS AWAY FOREVER.

CAN YOU PRESERVE MY BEAUTY IN OIL? LEAVE A RECORD OF MY PASSING, TO BE ADMIRED BY GENERATIONS TO COME?

MANY ARTISTS HAVE PURSUED IT, BUT AS YET IT REMAINS ELUSIVE.

I WONDER HOW YOU'LL FARE.

THAT'S... NOT AN OPTION. I FIND SNAP-SHOTS DON'T DO ME JUSTICE.

A PHOTO-GRAPH?

CAN'T GET A MUCH BETTER RECORD THAN THAT.

SO WHY NOT TAKE A PHOTO? SIMPLE ENOUGH.

I THINK IT'S TIME TO DROP THE SUBJECT.

...

NOT PHOTO-GENIC, EH?

HUH ...

I DO THIS ALL THE TIME.

SINCE YOU ASK SO NICELY, I BELIEVE MY BRUSH IS SUFFICIENT TO PRESERVE YOUR ETERNAL BEAUTY.

YOU'RE VERY DIRECT. SO, LET ME LAY IT TO YOU STRAIGHT.

TAK

THE FIRST POR-TRAIT I FINISHED IN A WEEK.

WELL, THAT SEEMS LIKE ABOUT IT.

HMM...

IF I WAS COCKY, I HAD REASON TO BE. I KNEW MY TALENT. I KNEW IT'S WHAT HAD BROUGHT ME MY WEALTH AND MY FAME.

SURE, SHE WAS BEAUTIFUL— EXCEPTIONALLY SO. STILL, I THOUGHT I KNEW WHAT I WAS UP AGAINST. ALL I HAD TO DO WAS TRACK DOWN HER CHARM—AND CAPTURE IT.

YOU MEAN YOU'RE FINISHED? LET ME SEE.

OH NO, MR. MORI, YOU MUST BE JOKING.

HEE...

I DON'T WANT TO TOOT MY OWN HORN, BUT IT'S MARVEL-OUS.

JUST LOOK AT IT! YOU THINK THIS SILLY THING CAPTURES EVEN A TENTH OF MY BEAUTY?

HEY! NOW LISTEN. LET ME IN ON THE JOKE, WILL YOU?

OH HO HO HO HO!

W-WHAT?! HEY, HOLD...

I'M OFF TO FIND A REAL ARTIST.

FAREWELL... I DON'T FREQUENT TALENTLESS HACKS.

YOU KNOW, I REALLY THOUGHT YOU HAD IT IN YOU. BUT I GUESS I OVERRATED YOU, MR. MORI!!

I AM SO DISAP-POINTED.

THIS... CAN'T BE HAPPEN-ING...

B-TUM

SO WHY'D SHE REJECT YOU, HUH? MY MASTER-PIECE ...

HMPH ...

GLURP

ARGH... THAT DAMNED BITCH...SHE'S NOT A TALENT, JUST PRETTY, IS ALL. SHE'S NOT EVEN MY TYPE. PUFFED-UP PREENER.

...

IT WASN'T THE BOOZE, THOUGH. THE TRUTH WAS, THE PAINTING REALLY DIDN'T HOLD A CANDLE TO TOMIE'S CHARM. TEN PERCENT, LIKE SHE SAID.

OH, MAN. I'M DRUNK. ITS LUSTER HATH DULY BEGUN TO WANE.

IT WAS ONLY AFTER SHE POINTED IT OUT THAT I NOTICED.

SLAM

BUT IT WAS OVER. SHE NO LONGER GAVE ME THAT SPARK SHE USED TO.

IT WASN'T LONG BEFORE I LURED BACK NANA HORIE, AND RESUMED WORK ON MY OLD "NANA" SERIES.

MR. MORI? WHAT'S WRONG?

YOU'RE INSULTING ME!!

MY GOD!

HUFF HUFF

M-MR. MORI!!

OH, I GIVE UP! THIS IS JUST STUPID!

OH, SHUT IT, WILL YOU? I CAN'T STAND LOOKING AT A DIMWIT LIKE YOU ANY LONGER. GET OUT OF HERE!

TELL ME, WHAT'S GOING ON? PLEASE EXPLAIN!

W-WHAT?! THAT'S... TERRIBLE!

YES, FROM MEMORY... I'LL...I'LL PAINT...

I NEED TO PAINT. I MUST... TOMIE.

IT'S HER... I WANT TO PAINT...

TOMIE. IT'S... TOMIE...

TOMIE ...

TOMIE ...

SUP

KAKAKAKAK

THIS ISN'T TOMIE!!

SHRAKK

NO!

YOU'RE ...

...

BAR RIBBON

HUFF HUFF

...TOMIE...

TOMIE...

ドピュー

MASUDA... HEY...BEEN A WHILE.

IS IT A GOOD IDEA FOR A HOT ARTIST LIKE YOU TO BE BURNIN' AWAY IN A HOLE LIKE THIS?

YO!! MORI, MY MAN! WHAT THE HELL YOU DOIN' HERE?

WELL, YOU TAKE GOOD CARE. I LIKE SEEING GUYS LIKE YOU DO WELL. AREN'T TOO MANY SUCCESSFUL ART SCHOOL GRADUATES OUT THERE.

NO...BUT YOU'RE NOT FAR OFF.

YOU SICK? WHAT'S THE DEAL THERE?

OH, BY THE BY, PEOPLE ARE SAYIN' YOUR NEXT SHOW HAS BEEN POSTPONED.

IWATA? WHAT, THE SCULPTOR? TADAO IWATA, WAS IT?

HEY, SPEAKING OF CAPS AND GOWNS— WHAT ABOUT IWATA? YOU HEAR THE BUZZ ABOUT HIM LATELY?

DIDN'T HE USED TO FIXATE ON ORDINARY PEOPLE? NEVER SEEMED LIKE THE GUY WOULD GO ALL TRENDY...

HMPH... DOES HE REALLY.

YEAH...HE'S BEEN BUSY AS HELL. HE'S GOT THIS WHOLE NEW LINEUP COMING. DAMN, THE TITLE...? IT'S THE MODEL'S NAME...

AH WELL, WHATEVER. ANYWAY, THE POINT IS, HE'S GOT AN EXCELLENT MODEL.

LIKE I SAID, IT'S HIS MODEL. SHE PROBABLY SHOWED HIM THE LIGHT. HELL, WITH A FIGURE LIKE THAT IN MY STUDIO, EVEN MY STILL LIFE WOULD GET ANIMATED.

OUT OF THREE SHOTS, THEY ALL TURNED OUT WEIRD.

THING IS, THE PICTURES ARE NO GOOD. TOO SLOW OF A SHUTTER, I GUESS.

...I WENT ALL PAPARAZZI ON 'EM...SEE, CHECK THIS OUT.

THE OTHER DAY, I GOT SO JEAL-OUS...

ALL BLURRED AND BIZARRE.

STILL. PRETTY, AIN'T SHE?

OH, YOU KNOW HER, HUH? YEAH, THAT'S IT. TOMIE. THAT'S WHAT HE CALLS THE SERIES, TOO.

TOMIE! HER NAME IS TOMIE!

THE WAY THIS "TOMIE" THING IS SELLING, I GUESS HE DOESN'T HAVE A LEG TO STAND ON ANYMORE. SO MUCH FOR SCRUPLES.

SO ANYWAY, IWATA'S ROCKETED UP TO FIRST CLASS NOW. HE'S THE MAN IN DEMAND. AND HE ALWAYS CALLED *YOU* COMMERCIAL...

...THEN WHAT CHANCE WOULD A MAN LIKE HIM HAVE? IT CAN'T BE...

NO, THAT'S ABSURD. IF I COULDN'T CAPTURE HER BEAUTY, IF I COULDN'T SATISFY HER DESIRES...

AND NOW HE'S THE STAR OF THE MOMENT. I WONDER. COULD HE...

SO SHE LEFT ME AND WENT STRAIGHT TO IWATA.

COULD HE HAVE SUCCEEDED WHERE I FAILED?

OH, DAMN HIS ASS. I GUESS I'D BETTER GO CHECK. IT'S MY DUTY...AS AN ARTIST. DID YOU SUCCEED, IWATA? DID YOU GET HER DOWN?

NO TIME LIKE THE PRESENT.

ACTUALLY... YEAH. I WOULDN'T PUT IT PAST HIM...IF IT WOULD DEGRADE ME, HE'D SEND HER...

HE ALWAYS WAS JEALOUS OF MY SUCCESS.

HE SENT HER. YEAH...HE HAD HER APPROACH ME. HAD ME PAINT HER, FIXATE ON HER. THEN SHE'D INSULT ME AND BREAK MY SPIRIT.

HANG ON... HERE'S A THOUGHT.

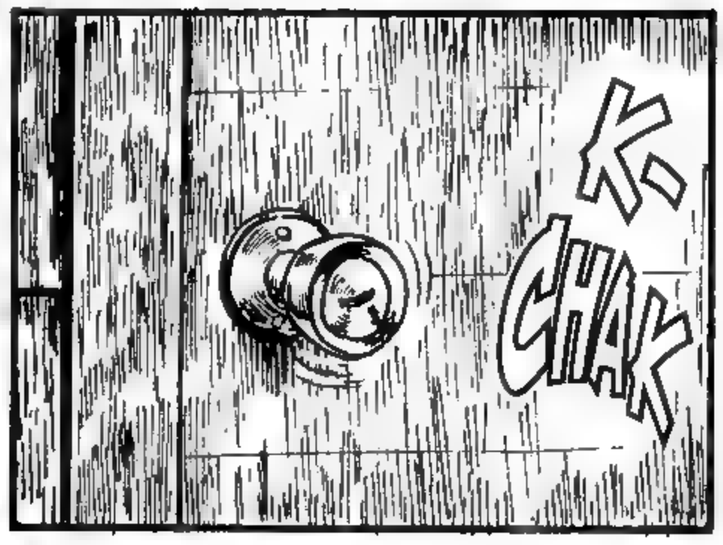
COULD THAT BE...? I MEAN, A PLOT OF THAT SCALE, IS IT CONCEIVABLE? IWATA...

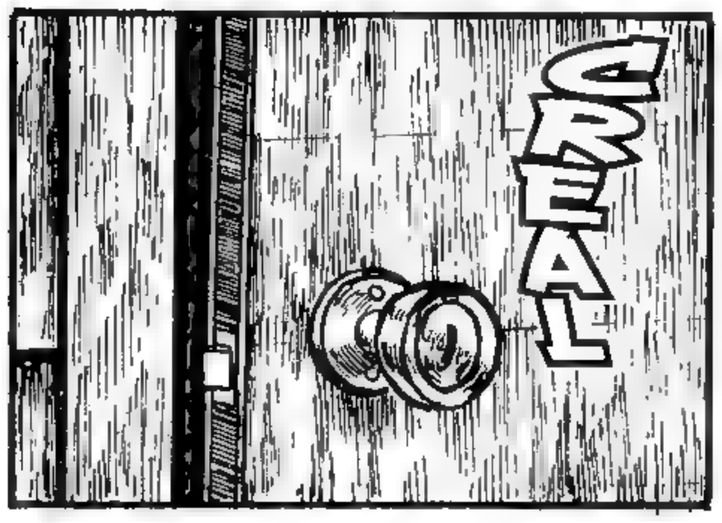
BAM BAM

HEY! IWATA! GET OUT HERE!

IWATA

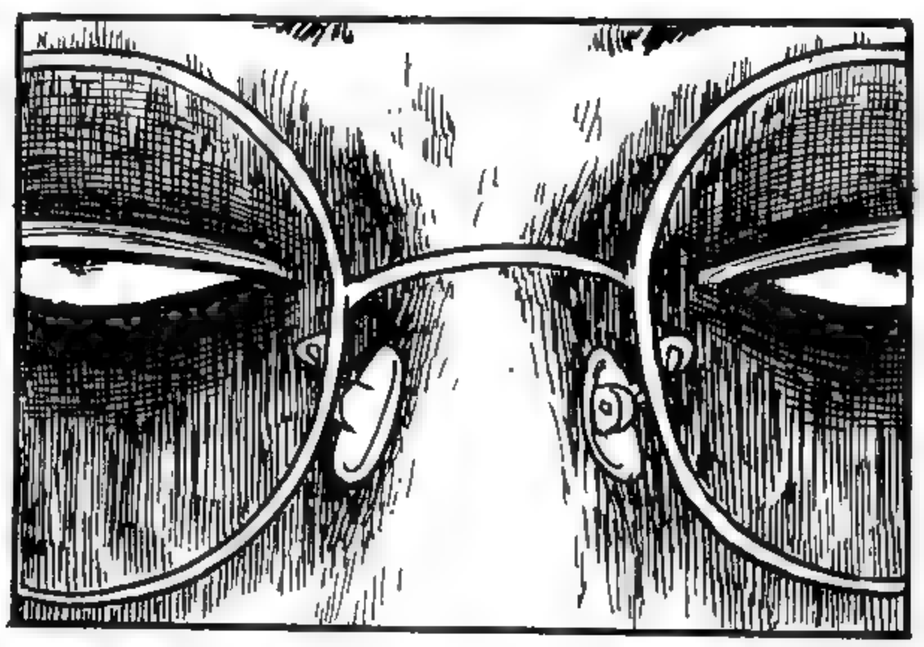
IWATA


K-CHAK


CREAK

CREAK

WHAT'S UP? GOT SOME LATE-NIGHT BUSINESS TO ATTEND TO?
OH...MORI, ISN'T IT. LONG TIME NO SEE.



HEY.
UH...

"TOMIE" IS MINE.

OH, THE "TOMIE" SERIES, YOU MEAN. I...DECIDED THEY ARE NO LONGER FOR PUBLIC VIEWING. THEY'RE NOT FOR SHOW, AND NOT FOR SALE.

IT'S JUST, YOU KNOW, IWATA, I'VE HEARD TALES OF THE SCULPTURES YOU'VE BEEN PUTTING OUT LATELY. I'D REALLY LIKE TO TAKE A LOOK.

AH...HA... NO...HA HA... NOTHING SO SERIOUS.

IF YOU'RE JUST HERE TO FALSELY ACCUSE ME, THEN GO AWAY.

WHAT ARE YOU TALK-ING ABOUT?

THAT'S...STRANGE. I THOUGHT THE WHOLE IDEA BEHIND THE LINE WAS TO SELL OUT, FOR FAME AND FORTUNE.

THAT'S WHY YOU GOT ME IN THIS PICKLE.

NOT SELLING? YOU REALLY...?

LET'S SEE HOW YOU DID WITH TOMIE. YOU GET HER BEAUTY DOWN COLD? YOU GET IT ALL?

WHOOPS, NOT SO FAST! YOU'RE NOT RID OF ME YET.

I'M NOT LEAVING TILL I SEE THEM! I'LL FORCE MY WAY IN IF I HAVE TO!

I SAID MOVE!

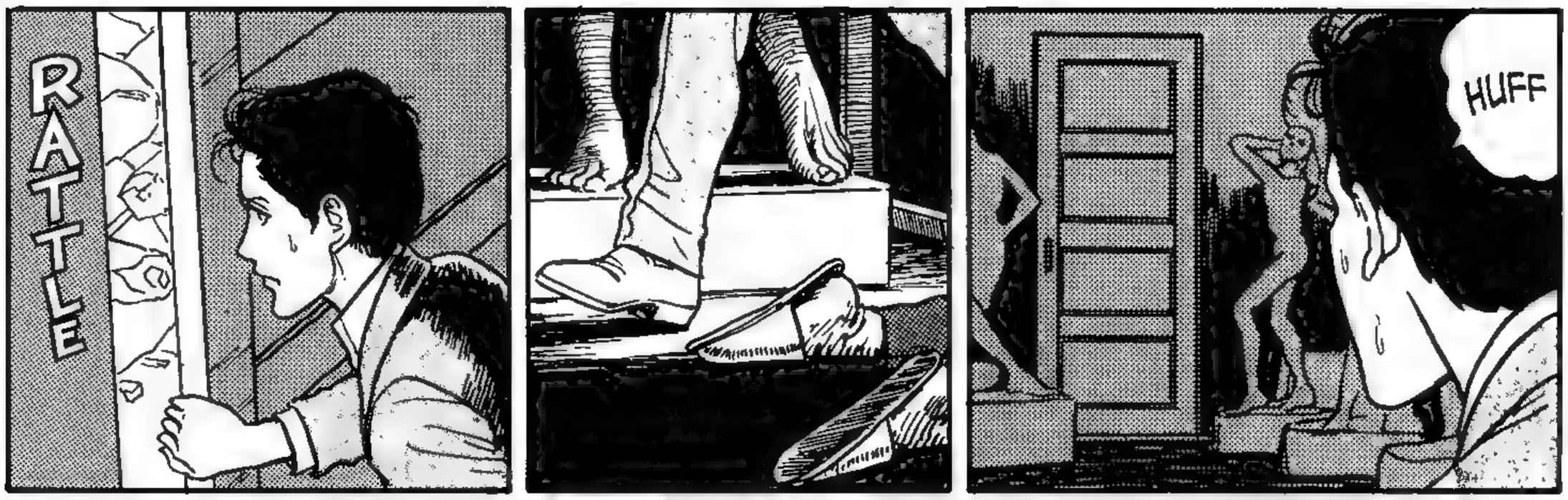
SHUT UP! MOVE IT, WILL YOU!

NO!! KEEP AWAY!

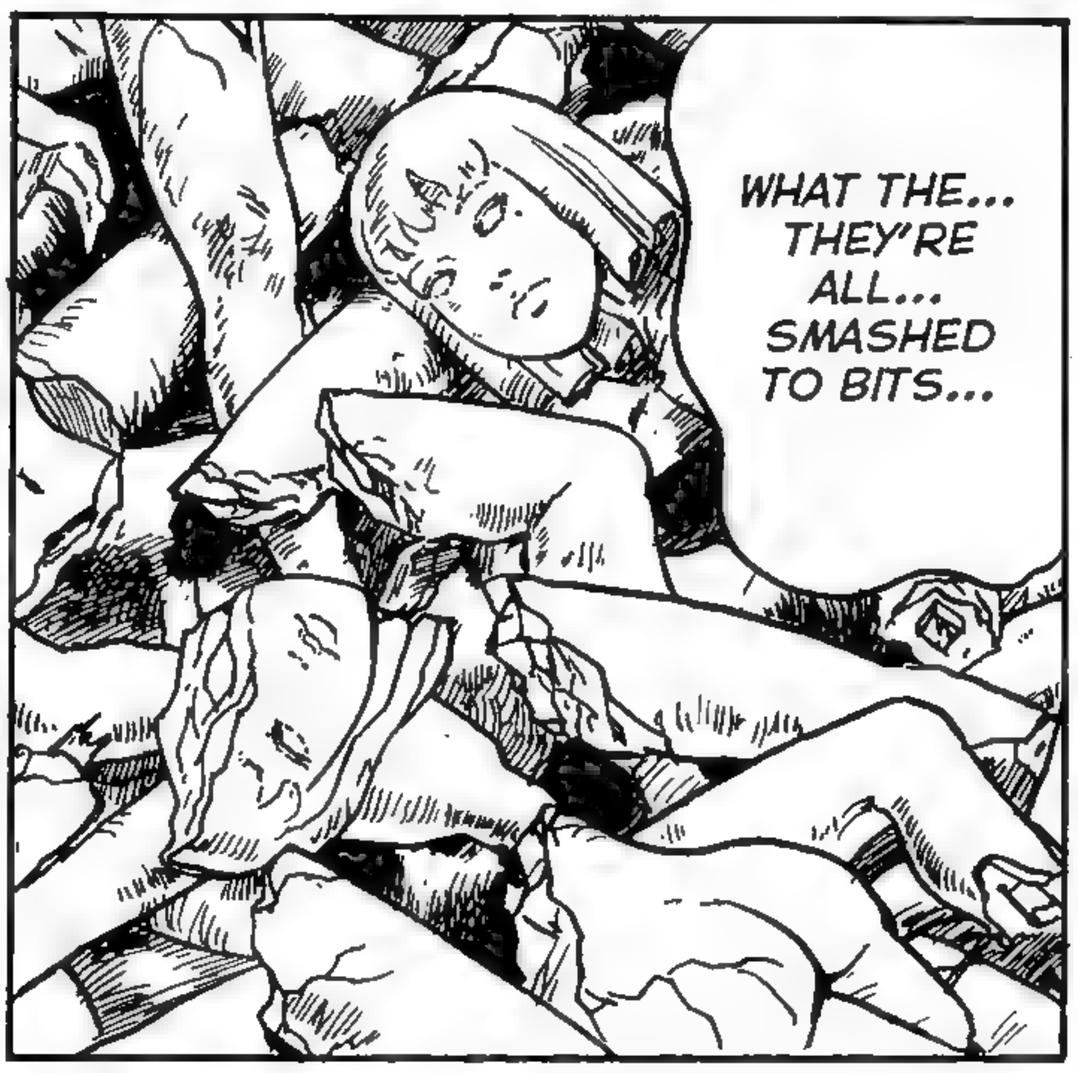
THOK

HUFF

HUFF


RATTLE
HUFF

BUT THEY'RE RUINED.
I DON'T...
LOOKS LIKE THE "TOMIE" SERIES, ALL RIGHT...


WHAT THE... THEY'RE ALL... SMASHED TO BITS...

TOMIE.

OH!

MR. MORI!

...

HE'S USUALLY SO QUIET! IT'S LIKE HE TURNED INTO SOMEONE ELSE...HE TRIED TO CUT ME TO PIECES!! YOU CAME JUST IN TIME!!

MR. MORI... I WAS SO SCARED... MR. IWATA... HE SMASHED ALL THE SCULPTURES!

THEN HE WENT AND BROKE THEM ALL!! WAAHH... WHAT DO I DO WITH MYSELF NOW?

MR. IWATA MADE SO MANY SCULPTURES OF ME! THEY WERE SO PERFECT!! I THOUGHT AT LAST MY BEAUTY WOULD BE ETERNAL...

DON'T BE SAD...I'LL MAKE YOUR WISH COME TRUE. LET ME PAINT YOU AGAIN. THIS TIME, I'LL BE SURE TO GET IT RIGHT...

TOMIE ...

I'M SO, SO HAPPY...

AHH... MR. MORI!!

OF COURSE I DO!

REALLY? MR. MORI... YOU MEAN IT?

THIS IS HOW TOMIE CAME BACK TO ME.

THE JOY I FELT THEN... THE ELATION... JUST THE MEMORY OF IT MAKES ME SHIVER.

HUFF

HUFF

SHT-SHT

THAT WASN'T THE FIRST TIME.

YOU KNOW WHAT, MR. MORI ...?

YOU'RE BEAUTI-FUL.

WHY ARE YOU SO BEAUTIFUL?

TOMIE ...

THAT A MAN HAS TRIED TO KILL ME.

WHA... WHAT WASN'T THE FIRST WHAT?

WHAT WASN'T ...?

TAK

THAT'S IT!

THEY ALL WANT TO DO IT, AND THEY ALL WANT TO CARVE ME INTO LITTLE PIECES.

IT ALWAYS HAPPENS. WHENEVER A MAN FALLS FOR ME, HE LASHES OUT AND TRIES TO TAKE MY LIFE.

STRANGE, ISN'T IT?

AT LAST, I'VE CAPTURED IT. THIS... IS YOUR BEAUTY.

A PERFECT LIKENESS.

THIS IS MY MASTER-PIECE!

HERE, SEE IT!

BUT WHY? IT'S SUCH A BEAUTIFUL PORTRAIT ...

W- WHAT?!

WHAT IS THIS?

IT'S HORRIBLE! IT'S THE WORST! YOU'RE THE WORST PAINTER IN THE WORLD!!

WHAT IS THAT?!

THWAP

STOP IT!

DON'T YOU MOCK ME! ARE YOU CALLING ME A MONSTER?!

TOKK

NO, THAT'S NOT... HERE. PLEASE, LOOK MORE CLOSELY.

TOMIE!! WHAT'S... SO... FUNNY... TOMIE?!

HA HA HA HA HA HA!

BUT WHY? TELL ME, WHAT'S SO WRONG WITH IT?

HMH... HEH HEH...

HA... HURK... GCCCK...

AH HA HA HA!

WHY ARE YOU LAUGH-ING?

KOH

KOH

AND THAT'S HOW I CAME TO KILL HER.

WHAT DID I DO TO HER BODY? NOT MUCH OF A QUESTION, IS IT...

FOR WHAT SEEMED LIKE AN ETERNITY I SAT IN A DAZE AND STARED AT WHAT HAD BECOME OF HER.

WHY DID THIS HAPPEN?

THEN, AFTER MAYBE FOUR DAYS...

SLOPP SLIRK SLORP

SHLURP SKWIP SLURGE

GYA!

GAK!

GAH!

GWAH!

EVEN AS I SPEAK, HER FLESH MULTIPLIES BEFORE ME...HER TISSUES ARE GROWING BEFORE MY VERY EYES! WHAT A CONSTITUTION! WHAT A HORRIBLE CONSTITUTION! EACH PIECE, I HAVE NO DOUBT, WILL GROW INTO HER VERY IMAGE.

THEN—AHH, PLEASE LISTEN— THEN EACH PIECE OF HER BODY...BEGAN TO GROW...

I KNOW...I AM GRATEFUL I WON'T SEE THE END. WITH EVERY PASSING DAY, I GROW THINNER. I CAN NO LONGER EVEN WALK. ALL I CAN DO IS SIT... AND WAIT...AND PRAY FOR MY DEATH. AHH... TOMIE...TOMIE...

PAINTER / END

AUTHOR COMMENTARY

PAINTER

I drew the *Tomie* series intermittently after her initial appearance, but then my editor Harada-san asked me if I wouldn't try focusing on it. "Painter" is the first chapter of that series. Tomie wants to record her beautiful form, but for some reason, she is shown as a horrible monster in photos. So she decides to have herself immortalized in painting and sculpture...is the idea. Given that this was the first chapter in a new series, I devoted myself to clearly expressing Tomie's characteristics. I remember working really hard to make her as beautiful as possible.

富江「画家」

○ 若手画家。最近有名になりつつある。 → 新しい色づかい
個展をひらく。恋人がアシストしている。
絵は主に少女画　個展を開催中の事が話題のほか、最近あまりパッとしない、と噂す

・ギャラリーに非常に美しい光が見えている。

・画家は女にあやまって、「こんな感じをかもすでしょ」とでもいわれて
「そうね…とてもお上手ですわね…でも…モデルがかなって…」
その絵は画家の恋人をモデルにした絵である。
「あの人でしょ？」と恋人をおどす。「あの人、そばかす隠すのに苦しいかもしれないけど
けっこうよく見ると鼻の形がおかしいわよね フフフ」
それを聞いた恋人 怒りのあまり無言で立ちさる。

・その夜 恋人のきげんをとって絵を描いている。~~その女の子は~~
~~もちがってる~~。画家はしかし昼間の美しい女の子が頭から離れない。

・そしてその時アトリエに例の女がたずねてくる

・ハレンチな

・恋人は帰ってしまう

画家
森光夫

彫刻家
岩田

真の恋人像モデル
堀江ナナ

森の画家仲間
増田

[Left page]

Tomie: Painter

- *A young painter. He's recently been getting recognition. → Novel use of color*
  Has an exhibit. His girlfriend is helping him.
  Paintings are mostly of girls. At the exhibition, conversation turns to the sculptor S, with people saying he's been pretty unimpressive lately.

- *Then an extremely beautiful girl comes to take a look.*
  The painter walks over to her and asks, "What do you think of the work?"
  "Right, it's really very good. ...But the model's a little..."
  The painting is one the painter's girlfriend modeled for.
  "That's her, isn't it?" She points at his girlfriend. "She might have a pretty face, but if you look closely, you can see the shape of her nose is a little strange. Hee hee hee."
  Hearing this, the girlfriend stands stock still, mute with rage.

- *That evening, the painter paints the girlfriend to appease her.*
  He can't get the beautiful girl from that day out of his head.

- *And then, at that moment, the girl herself visits his studio.*

- *A quarrel.*

- *The girlfriend leaves.*

[Right page]

Painter: Mitsuo Mori

Mori's girlfriend/model
Nana Horie
Eyes are far apart.
"A face that's less ennui and more idiot, hm?"

Sculptor: Iwata

Mori's colleague
Masuda

BUT I'M GOING TO DIE SOON.

AAH, I DON'T WANT TO DIE.

I DON'T WANT TO DIE.

I WON'T... EXIST ANY-MORE...

I'M GOING TO DIE SOON AND BE NOTHING.

AAAAAAH!

I'M SCARED. I'M SO SCARED.

AAH...

I'M SO SCARED!

PLAP PLAP PLAP

I DON'T WANT TO DIE! I DON'T WANT TO DIE!

AH!

AAH!

KACHAK

WHO IS IT?!

WHO —?!

ああああ!!
THE LONG DREAM
長い夢

-IPPPP-

AKATSUKI GENERAL HOSPITAL

AKATSUKI GENERAL HOSPITAL

NEUROSURGERY

SO YOU HAVE TO HAVE HOPE AND KEEP FIGHT-ING.

MAMI, WE'RE FIGHTING THIS ILLNESS OF YOURS WITH EVERYTHING WE HAVE.

I DON'T WANT TO BECOME NOTHING!

DOCTOR KURODA!! I DON'T WANT TO DIE!! PLEASE HELP ME!

HE'S A PATIENT HOSPI-TALIZED IN AN-OTHER WARD.

NO, THAT WASN'T- HE'S NOT THE GOD OF DEATH.

I MEAN, THE GOD OF DEATH SHOWED UP LAST NIGHT!

I CAN'T!! I'M GOING TO DIE!

THAT WASN'T A HUMAN FACE. THAT WAS THE FACE OF SOMEONE WHO LIVES BEYOND THE BLACK DARKNESS! IT WAS TERRIFYING!

THAT'S A LIE! AS IF SOMEONE LIKE THAT COULD EXIST IN THIS WORLD!

THE FACT THAT SHE APPREHENDS HER OWN ILLNESS AND HER FEAR OF DEATH IS TWICE THAT OF A NORMAL PERSON IS THE WORK OF THAT SENSITIVITY, NO DOUBT.

YES.

SHE'S A SENSITIVE GIRL.

SOMEONE WHO LIVES BEYOND THE DARKNESS...

MM. IT'S ABOUT TIME FOR HIM TO BE WAKING UP.

LET'S GO TAKE A LOOK.

HOW WAS THE PATIENT AFTER THAT, DOCTOR KURODA?

BUT HE'S BEGUN PROWLING AROUND THE HOSPITAL AT NIGHT, WHICH IS A PROBLEM. MOST LIKELY, HE'S AFRAID TO SLEEP.

WELL THEN, I'LL EXPLAIN ON THE WAY TO HIS ROOM.

THAT'S RIGHT, YOU'VE ONLY JUST STARTED HERE.

IF YOU DON'T MIND, COULD YOU SHARE THE DETAILS WITH ME? I'M VERY CURIOUS.

INCIDENTALLY, DOCTOR KURODA, I STILL DON'T REALLY KNOW MUCH ABOUT THIS PATIENT.

THESE PECULIAR DREAMS HE'S HAVING AND ALL THAT.

HE CAME TO THIS HOSPITAL ABOUT TWO MONTHS AGO.

HIS NAME IS TETSURO MUKODA.

HE SAID HE WAS TROUBLED BY LONG DREAMS.

...ONE NIGHT'S DREAM WOULD FEEL LIKE TWO OR THREE DAYS.

IN THE BEGIN-NING— THIS WAS ABOUT A MONTH AGO...

HOW LONG DO THEY FEEL, EXACTLY?

OH, LONG DREAMS ...

NO. IT FELT LONG IN THE DREAM.

VERY CLEAR-LY.

SO YOU MEAN IT FELT LONG ONCE YOU WOKE UP?

I SEE.

AND THAT WOULD BE FINE IF THEY WERE ALL GOOD DREAMS, BUT MANY ARE NIGHTMARES.

THEY GET MORE AND MORE UNPLEASANT AND UGLY.

BUT THE DREAMS GRADUALLY GOT LONGER WITH EACH PASSING DAY.

AT FIRST I THOUGHT IT WAS ALL IN MY HEAD.

THE DREAM LAST NIGHT WAS BA-SICALLY A YEAR LONG.

ABOUT HOW LONG ARE THEY NOW?

HMM. AND SO...

DOCTOR, IT'S TRUE.

A YEAR...

I SEE.

I JUST BARELY MANAGED NOT TO BURST OUT LAUGHING.

I THOUGHT HE WAS LYING. OR THAT IF HE WASN'T, HE WAS CONVINCED HE WAS HAVING THESE LONG DREAMS DUE TO SOME KIND OF PSYCHOLOGICAL ISSUE.

BECAUSE TO ME, YESTERDAY WAS LAST YEAR.

AS IT IS NOW, MY MEMORIES OF THE DAY BEFORE ARE HAZY, AND IT'S STARTING TO INTERFERE WITH MY LIFE.

THE IDEA THAT A YEAR'S WORTH OF TIME COULD EXIST IN A SINGLE NIGHT'S DREAM WAS RIDICULOUS.

MM-HMM.

AT ANY RATE, I DECIDED TO HAVE HIM ADMITTED SO WE COULD TAKE A LOOK AT HOW HE SLEPT.

SO THAT NIGHT ...

TWITCH TWITCH TWITCH

TWITCH TWITCH

SHAKE SHAKE SHAKE SHAKE

HIS BRAIN WAVES AT THAT TIME INDICATED THE VERY DEEPEST STAGE OF SLEEP.

BUT IT DIDN'T END IN JUST THAT MOMENT.

TREMORS OVER HIS ENTIRE BODY AND VIOLENT EYE MOVEMENT.

FWP FWP FWP FWP

UNH...

MUKO-DA!!

I IMMEDIATELY WOKE HIM.

WERE YOU DREAM-ING JUST NOW?!

MUKO-DA!

MUKODA!! WAKE UP!

...

YOU'RE IN THE HOSPITAL.

...WHERE AM I?

YOU WERE ADMITTED YESTERDAY.

ADMIT-TED?

IT WAS A TERRIFYING DREAM. AND A YEAR AND A HALF OR SO PASSED.

YES. I WAS DREAM-ING.

RIGHT. I REMEMBER. I WAS ADMITTED TO THE HOSPITAL.

I INSTINCTIVELY FELT HE WASN'T LYING. HE PROBABLY REALLY WAS HAVING LONG DREAMS.

AT THAT TIME, SOME-THING COLD RAN UP MY SPINE.

...

HE APPARENTLY HAS THE DREAMS IN THAT INSTANT.

THERE'S A MOMENT WHILE HE IS DEEPLY ASLEEP WHEN HIS ENTIRE BODY CONVULSES.

I OBSERVED HIM MULTIPLE TIMES AFTER THAT, AND I CAME TO A SINGLE CON-CLUSION.

THAT MOMENT FEELS TO HIM LIKE HOWEVER MANY MONTHS OF TIME. IN OTHER WORDS, HE HALLUCINATES A LONG DREAM.

BUT FOR THE MOMENT, I NEED YOU TO BE PATIENT.

MM. I'M RESEARCHING METHODS OF TREATMENT.

BUT I DON'T KNOW THE REASON WHY HE'S HAVING THEM.

MY DREAMS ARE GRADUALLY GETTING LONGER.

DOCTOR, THE DREAM LAST NIGHT WAS TEN YEARS LONG.

DOCTOR. WHEN WILL YOU CURE ME OF THIS ILLNESS?

HOW CONFUSING.

YOU HAVE NO IDEA HOW REAL THEY ARE.

IT'S ALL AN ILLUSION. SO THERE'S NO NEED FOR YOU TO BE AFRAID OF THE LENGTH OF THE DREAMS.

LISTEN TO ME, MUKODA. IT'S AN ILLUSION THAT YOU FEEL THE DREAMS ARE LONG. IT'S REALLY JUST AN INSTANT.

AND HOW TERRIFYING.

HOW LONELY.

YOU CAN SAY THAT BECAUSE YOU HAVEN'T SEEN MY DREAMS, DOCTOR.

THE DAY BEFORE YESTERDAY, I WAS IN EXAM HELL.

NINE YEARS OF ALL-NIGHTERS AND MOCK EXAMS.

INCIDENTALLY, LAST NIGHT, I DREAMED I WAS A SOLDIER FLEEING FROM ENEMY EYES AND HIDING IN THE JUNGLE.

THOSE TEN YEARS WERE SO LONG.

CAN YOU JUST HOLD ON A LITTLE LONGER?

AND I'M TELLING YOU, THOSE ARE ALL ILLUSIONS. WE'RE WORKING HARD TO FIND OUT THE CAUSE.

THEN THERE WAS THE PAIN OF THE DREAM WHERE I WAS LOOKING FOR A RESTROOM FOR EIGHT YEARS.

SLAM

...

IF THAT HAPPENS, I DON'T KNOW WHAT I'LL DO!

I UNDERSTAND. BUT PLEASE DO SOMETHING SOON. OTHERWISE, MY DREAMS MIGHT GET AS LONG AS ONE OR TWO HUNDRED YEARS.

EVEN WE COULD SEE IT JUST LOOKING AT HIM.

FOR INSTANCE ...

AS EXPECTED, HIS DREAMS GREW LONGER AT AN ACCELERATED PACE.

LIKE THE DIFFERENCE BETWEEN SOMEONE FROM A HUNDRED YEARS AGO AND A PERSON TODAY.

AND AROUND THE TIME A MONTH HAD PASSED, EACH TIME HE WOKE UP HE SPOKE WITH A DIFFERENT INTONATION THAN THE DAY BEFORE.

ABOUT 20 DAYS AFTER HE WAS ADMITTED, HE STARTED HAVING VERY SERIOUS TROUBLE REMEMBERING THE EVENTS OF THE PREVIOUS DAY.

IT WAS ALMOST LIKE THERE WAS A GULF OF 50 YEARS BETWEEN HIS YESTERDAY AND TODAY.

IT WAS AS THOUGH HIS THOUGHTS WERE LOST IN A DIFFERENT SPACE-TIME FROM THE UNIVERSE WE LIVE IN.

HIS BRAIN... IT APPEARED THAT EXACTLY THAT MUCH TIME HAD PASSED.

...HIS APPEAR-ANCE?

WELL, THAT'S HOW WE GOT AND WHERE WE ARE.

HIS FACE. EVEN HIS APPEARANCE HAS CHANGED.

AS THOUGH HE IS EVOLVING BEYOND HUMANITY.

NEUROLO

AND NOT JUST THAT, RECENTLY.

KACHAK

HERE.

MUKODA, ARE YOU AWAKE?

WHO ARE YOU?

WHERE AM I?

TRY TO REMEMBER.

I'M YOUR PRIMARY PHYSICIAN, KURODA.

NOOOOOO

SSP

PERHAPS HE THINKS HE'S STILL IN THE DREAM.

LATELY, HE OFTEN DOES THESE KINDS OF CRYPTIC THINGS WHEN HE WAKES UP.

...?

...

MY WIFE MAMI'S NOT HERE!!

WHERE'S MAMI?!

...

BUT WE'VE NEVER BEEN APART IN THE SEVERAL THOUSAND YEARS SINCE WE GOT MARRIED!!

?!

AH!! YOU'RE THE MAN WHO TRIED TO TEAR US APART THAT TIME, AREN'T YOU?!

SEVERAL THOUSAND YEARS AGO, WE MET IN HER HOSPITAL ROOM, AND OUR LOVE BLOSSOMED!!

RIGHT!! THIS IS THE HOSPITAL WHERE I FIRST MET MAMI!!

WHERE DID YOU HIDE MAMI?!

!

MAMI!

MAMI!! WHERE ARE YOU ?!

HE HAD A DREAM ABOUT HER. AND THEY WERE MARRIED IN IT!!

IT'S BECAUSE HE SAW HER IN HER ROOM LAST NIGHT.

WE HAVE TO STOP HIM!!

NO!! HE'S GOING TO MAMI'S ROOM!

MAMI !!

MAMI !!

AKATSUKI GENERAL HOSPITAL

AND THEIR MARRIED LIFE LASTED SEVERAL THOUSAND YEARS!!

HE CAN NO LONGER TELL THE DIFFERENCE BETWEEN DREAM AND REALITY!

I DON'T WANT TO...

MAMI, LUNCH.

MAMI TAKESHIMA

YOU HAVE TO EAT.

MAMIIIIIII MAMIIIIIII

I CAN'T BELIEVE I'M GOING TO DIE !!

AAAH!

MAMI!!!!!

NOOOOOOOOO!

AAAAH!

MR. MUKODA !!

MAMI!!!!

TAK TAK TAK TAK TAK

WHAT'S THE MATTER?

MAMI.

GOD OF DEATH !!

YOU'VE COME AGAIN ?!

GOD OF DEATH?

SHE SAID GOD OF DEATH?

COME ON, YOU!! YOU'RE GOING BACK TO YOUR ROOM!

ALL THOSE DELIGHTFUL YEARS I SPENT WITH MAMI WERE A DREAM.

SO IT WAS A DREAM.

I SEE.

...

...MAMI CALLS ME THE GOD OF DEATH.

CURRENTLY, NOT ONLY IS SHE NOT MY WIFE...

DOCTOR KURODA.

...WHAT WILL I HAVE BECOME?

THE MORNING AFTER I HAVE A DREAM THAT NEVER ENDS...

WHAT WILL HAPPEN TO ME WHEN I HAVE AN ETERNAL DREAM?

WHAT IF...

I'M SCARED. THE DREAMS JUST KEEP GETTING LONGER.

I WORRY THAT SOON THEY'LL NEVER END.

AAAAAH!!

I DON'T WANT TO DIE!

MAMI.

I DON'T WANT TO DIE!

NOOOO!

AAH, I'M SCARED!

AAAA!

INCIDENTALLY, WHAT ABOUT TETSURO MUKODA?

HER ILLNESS IS DEFINITELY NOT GOOD.

BUT MORE SERIOUS IS HER FEAR OF DEATH.

I'VE NEVER SEEN A PATIENT DISPLAY SUCH TERROR BEFORE.

MM.

I CAN'T EVEN IMAGINE HOW FAR INTO THE FUTURE HE'S GONE NOW.

KACHAK

TAKE A LOOK.

IF HE'D HAD AN ETERNAL DREAM, WHAT ON EARTH WOULD HE BE LIKE WHEN HE WOKE THE NEXT MORNING? WOULD HE EVEN WAKE UP?

THAT NIGHT, I DIDN'T SLEEP A WINK AS I WAITED FOR DAWN.

I INSTINCTIVELY FELT THAT THIS WAS THE MOMENT WHEN HE HAD THE ETERNAL DREAM.

ONE NIGHT, I RECORDED THE MAXIMUM LEVEL OF TREMORS AND EYE MOVEMENT IN TETSURO MUKODA.

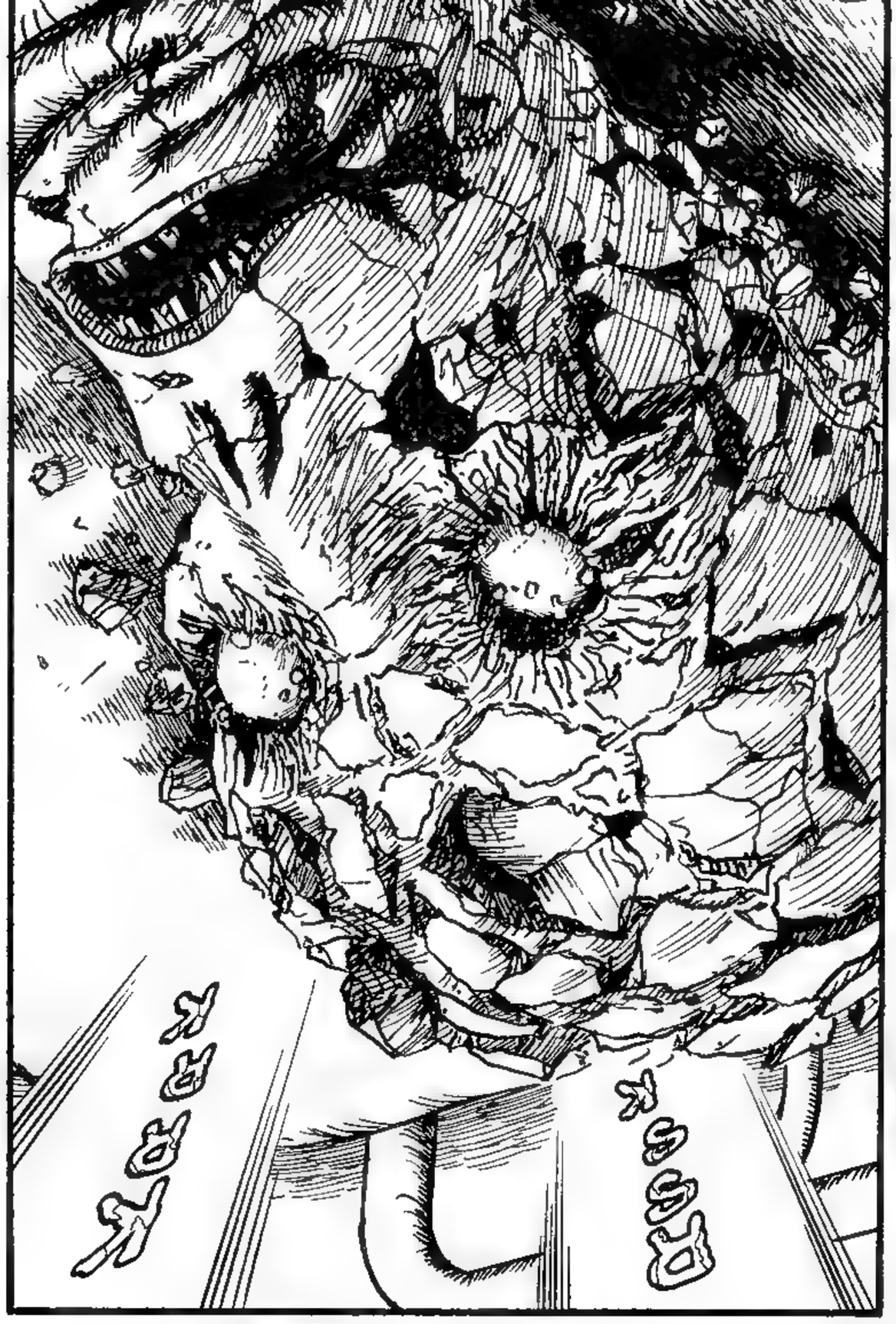
HIS DREAMS TOOK PLACE IN AN INSTANT. DID THAT MEAN THAT AN ETERNITY OF TIME EXISTED IN THAT MOMENT?

AND TO BEGIN WITH, WHAT DOES IT MEAN TO HAVE AN ETERNAL DREAM?

HIS FIGURE WAS UTTERLY TRANSFORMED.

BUT...

OR PERHAPS IT WAS INDEED NOTHING MORE THAN HIS DELUSION.


DOOR
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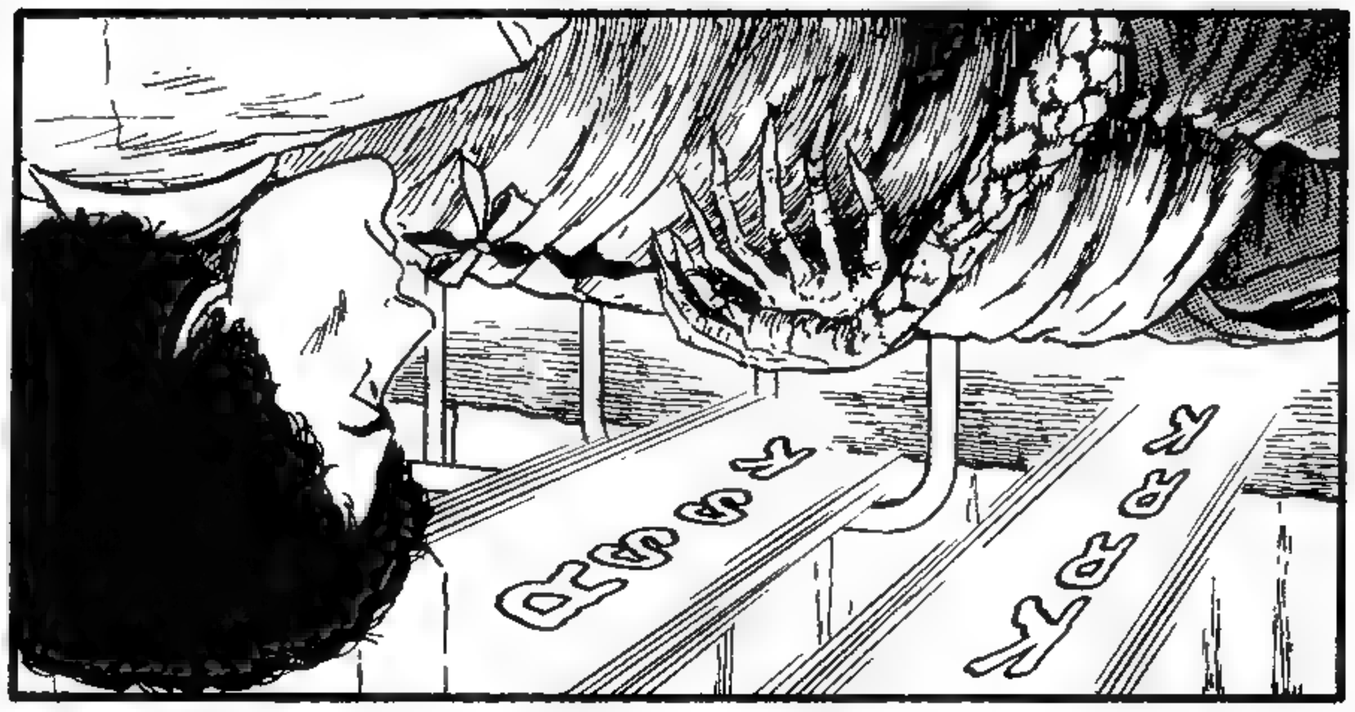
HM?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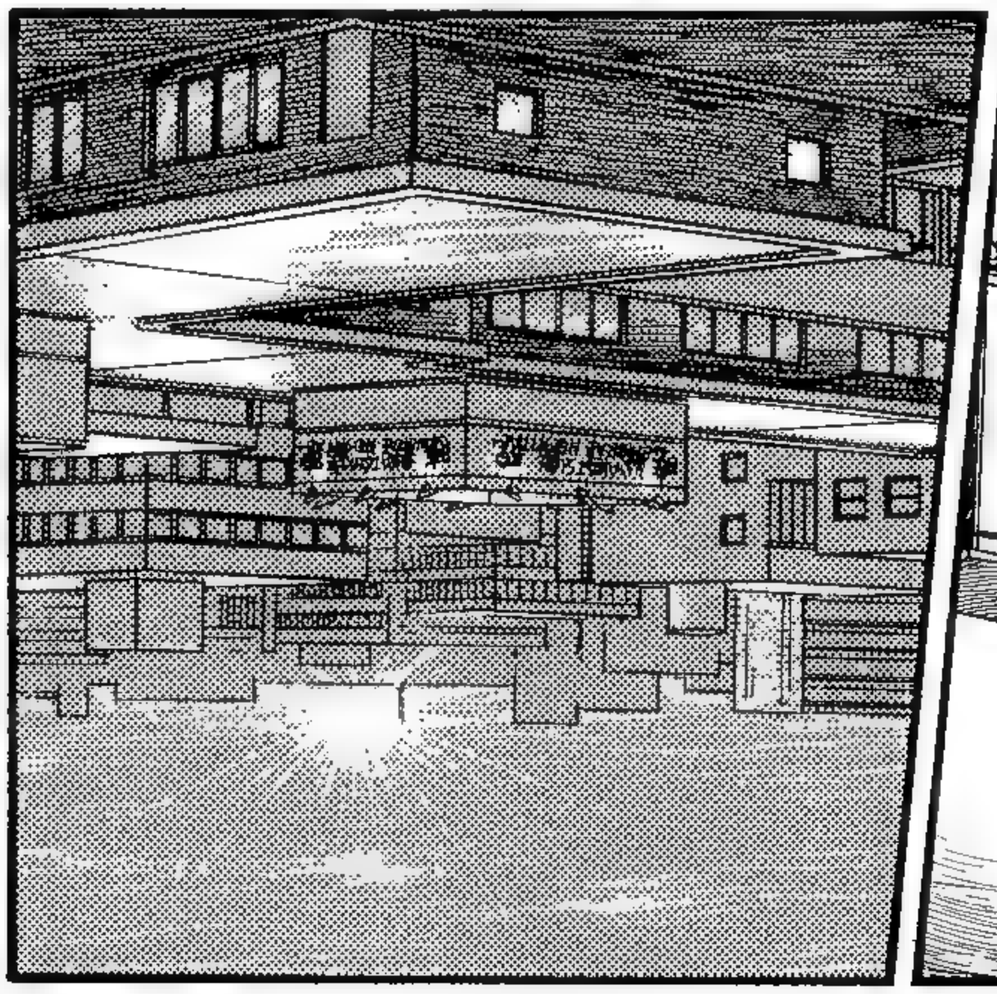


DOOR
DOOR

KRRK

KRRK

FWSH

FWSH

FWSH

FWSH

HYOOOO

...AND PERHAPS HIS CONSCIOUSNESS SET OUT ON A JOURNEY TOWARD THE ETERNAL DREAM.

HE LEFT BEHIND A WEATHERED SHELL...

...STARED AT THIS MATERIAL, THINKING IT MIGHT HAVE SOME CONNECTION WITH HIS UNIQUE DREAMS.

I...

...I DIS-COVERED CRYSTALS OF UNKNOWN MATERIAL.

INSIDE THE REMAINS OF THE BRAIN OF THE MAN WHO CRUMBLED TO DUST ...

NO MATTER HOW LONG I STARED INTO THE MICROSCOPE, I LEARNED NOTHING.

BUT...

AKATSUKI GENERAL HOSPITAL

I GUESS THE TRANQUILIZERS ARE WORKING. EVEN THOUGH THEY HADN'T BEEN BEFORE.

MAMI'S REALLY CALMED DOWN LATELY.

I FEEL A LITTLE BETTER TODAY.

HM. YOU DO?

DOCTOR KURODA, ...

MAMI, HOW ARE YOU FEELING?

...

IT'S STRANGE. LATELY, MY DREAMS HAVE BEEN INCREDIBLY LONG.

LAST NIGHT I WAS IN MY DREAM FOR ABOUT A MONTH AND A HALF.

BY THE WAY, DOCTOR.

AND THEY'RE GETTING LONGER AT AN ACCELER-ATING RATE.

YES, SHE'S HAVING *LONG DREAMS!*

DOCTOR KURODA, HAVE YOU NOTICED ANY CHANGES IN MAMI TAKESHIMA'S CONDITION RECENTLY?

...THERE'VE BEEN CHANGES TO HER AP-PEARANCE RECENTLY AS WELL.

...SO YOU DID NOTICE IT...

JUST LIKE THAT MAN...

I ADMINISTERED THE CRYSTALS FOUND IN TETSURO MUKODA TO HER.

NO, ACTUALLY, I'LL JUST TELL YOU.

DOCTOR, WHAT ON EARTH IS GOING ON?

IS IT SOMETHING CONTAGIOUS?

TH-THAT'S ...SO THEN YOU...

IN THE END, THE ONLY WAY TO EXAMINE THE EFFECTS OF THE CRYSTALS WAS TO TEST THEM ON A PERSON.

WHAT DID YOU SAY?!

WHA–

BUT IF SHE COULD HAVE AN ETERNAL DREAM, THEN WHAT WOULD HAPPEN?!

SHE FEARED DEATH. MORE THAN ANYTHING, SHE FEARED BECOMING NOTHING.

CALM DOWN, YAMAUCHI.

YOU'RE CONDUCTING HUMAN TESTING ON MAMI TAKESHIMA?!

...THEN WE WILL BE FOREVER FREED FROM THE FEAR OF DEATH.

AND IF WE CAN ESTABLISH A TECHNOL-OGY THAT ALLOWS HUMANITY TO HAVE AN ETERNAL DREAM...

TOOLS

EVEN IF IT'S ONLY A MOMEN-TARY DELU-SION!!

IT MEANS HER MIND WOULD CONTINUE TO LIVE FOREVER!!

...

YOU WOULD CURSE THE SOULS OF THE DYING?!

R-RIDICU-LOUS ...

THE LONG DREAM / END

AUTHOR COMMENTARY

THE LONG DREAM

When I was little, my oldest sister once told me this fascinating story she heard from someone. It was the idea that when a person dreams, it's just a moment. That no matter how long the dream might be, objectively, the time you're actually dreaming is a mere instant. I found this interesting, the difference between real time and subjective time, the quantitative (?) strangeness of space and time. With this seed of a story, I wrote half of a novel when I was in junior high or high school. It was about a unique machine that allowed people to have eternal dreams at the moment of death. If you entered a dream right before dying and the dream never ended, wouldn't you have obtained eternal life? That was the idea. I couldn't let it go to waste, so I looked for a chance to reuse it as a horror manga. And then I waited for an opportunity when I had plenty of time, and I drew it. It's thirty pages, but I'm pretty sure it took me two months to do.

The novelist Katsuhiko Takahashi was kind enough to speak very highly of this manga, giving me confidence too. Incidentally, as to the issue of whether or not we have our dreams in an instant, the me of now is of the opinion that we probably don't. And as for whether or not the way we speak changes over a hundred years, I have very little confidence in that.

長い夢 32P

- 生きた者と死んでいく者とか同じ薬を服用させた
- どんな夢を見るのか(見たのか?) 不気味な夢、夢の内容を不気味に
  単調で不気味 (しかし単調に)
- 魂の有無、死後の世界の存在、輪廻の考えとのからみ、
  そもそも一体どうするのかという問い。

→ *単調で不気味な世界に永遠に生きている感じがする。

医師を主人公として話を展開 マッドサイエンティスト風。

個人病院の医師のもとに長い夢を見る患者。

- 患者の症状 (かなり正気をたもっている)
  誰もわからない、わけのわからない言葉をしゃべる 空を飛ぼうとする
- 患者は自殺。→解剖の結果、脳から 数の物質を発見 抽出(分離)。
- 医師は自分でその物質を(少しずつ)体内に摂取してしまう。
  何億年という時の流れ
- その間(時間)がこう書かれた 美少年が重症。死んでしまいそうと思われている
  医師はこの物質をすすめる。 ガールフレンドもおみまいに。
- ガールフレンドは美少年の昔の友人、夏もとっくに過ぎたのに、
  *そのかわり、少年が最も憎悪する者がささやきかける

The Long Dream 32P

- *Contrast in dosing a living person and a dying person with the same medication*
- *What kind of dreams do they have? (Did they have?) Creepy dreams, dreams with weird details (but monotonous) → *It feels like they are living forever in a monotonous, creepy world.*
- *Connection with thinking about the existence of the soul, the existence of a world after death, the cycle of death and rebirth*
  The question of what exactly we're supposed to do about these.

Story unfolds with doctor as protagonist. Sort of mad scientist style.

- *Patient who's having long dreams comes to the doctor at a private hospital.*
- *Patient's symptoms. He's just barely hanging onto his sanity.*
- *He doesn't talk properly. He says words that don't make sense. Tries to fly.*
- *Patient commits suicide. In the autopsy, foreign substance discovered in his brain, analyzed, extracted, success.*

- *By accident, the doctor takes a minuscule amount of this substance into his own body. He has terrifying long dreams. Feels as though millions of years have passed.*

- *Around this time, a beautiful young man comes to the hospital with terminal cancer. He's extremely afraid of death. The doctor recommends this substance. Girlfriend comes to visit.*

- *Girlfriend whispers in his ear, against wishes of beautiful young man?*
  ** Instead, the person the young man hates the most starts to whisper.*

HONORED ANCESTORS
ご先祖様

RISA, THIS IS YOUR HOUSE. DO YOU UNDERSTAND?

...

WHAT? STRANGE?

YES, MA'AM. IT'S ACTUALLY A LITTLE STRANGE.

GOODNESS, WHAT'S GOING ON, RISA? YOU'RE LATE!

...SHE DIDN'T ANSWER, AND SHE SEEMED WEIRD.

YES, I FOUND RISA ON MY WAY HOME FROM SCHOOL. I CALLED OUT TO HER, BUT...

OH! DID YOU SEE HER HOME, MAKITA?

IT'S MOM. DO YOU REC-OGNIZE ME?!

RISA, WHAT'S WRONG?!

WHAT? WHAT HAPPENED ?!

I GUESS SHE DOESN'T REMEMBER WHO I AM. OR WHERE HER OWN HOUSE IS.

RISA !!

AT ANY RATE, LET'S TAKE OUR TIME WITH TREATMENT.

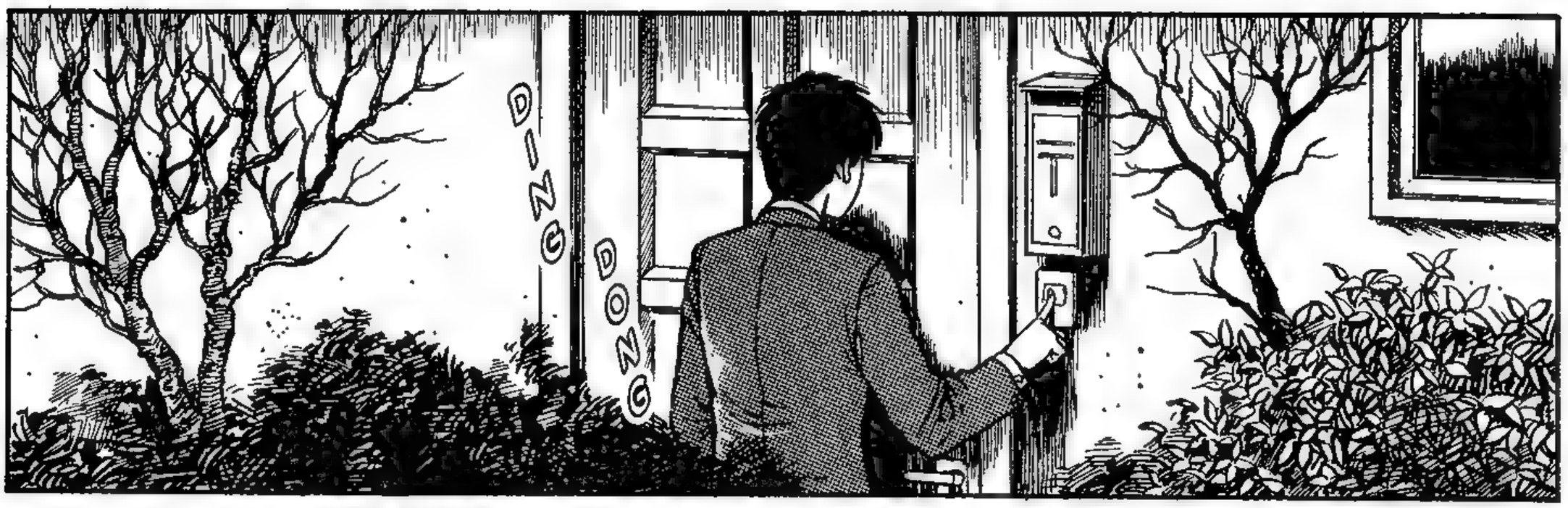
CAN YOU THINK OF ANYTHING?

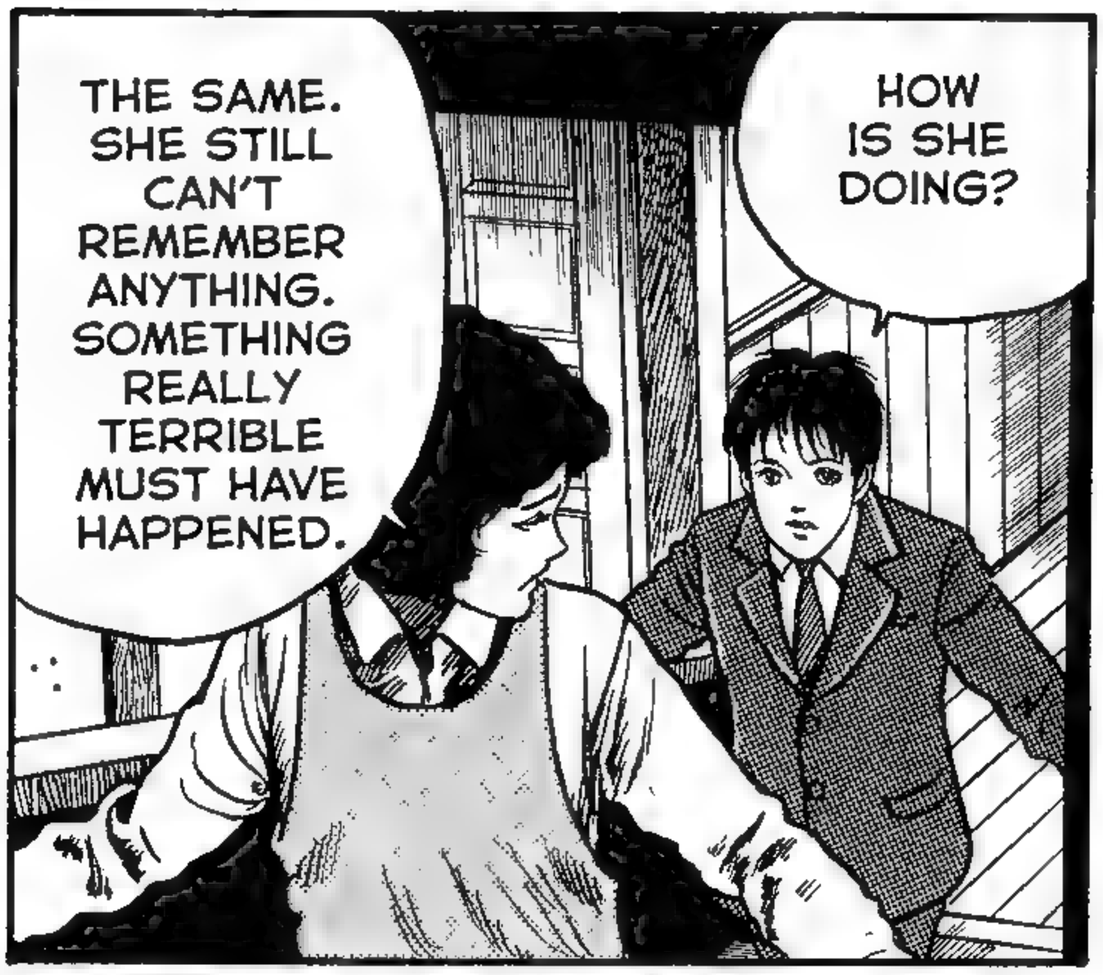
IT'S MOST LIKELY MENTAL. FOR EXAMPLE, PERHAPS SOME KIND OF PSYCHOLOGICAL SHOCK.

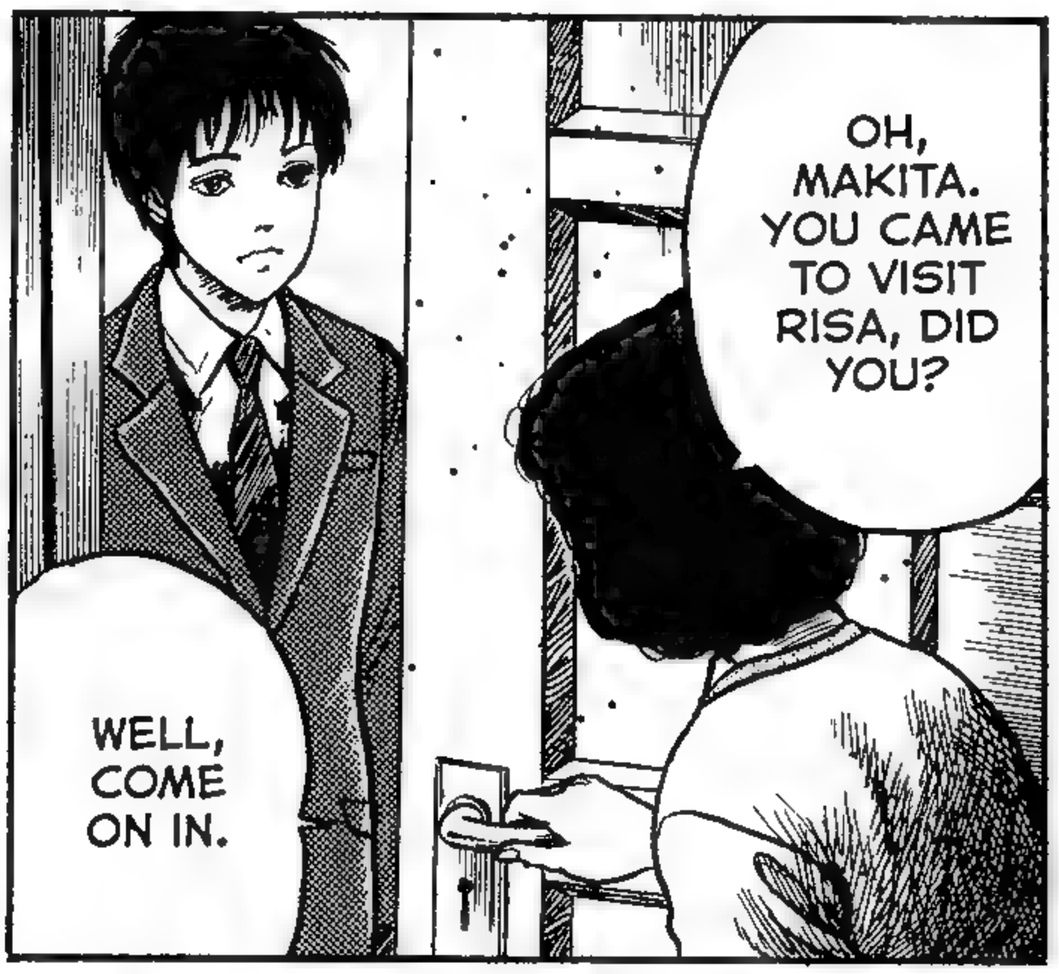
NOTHING AT ALL...

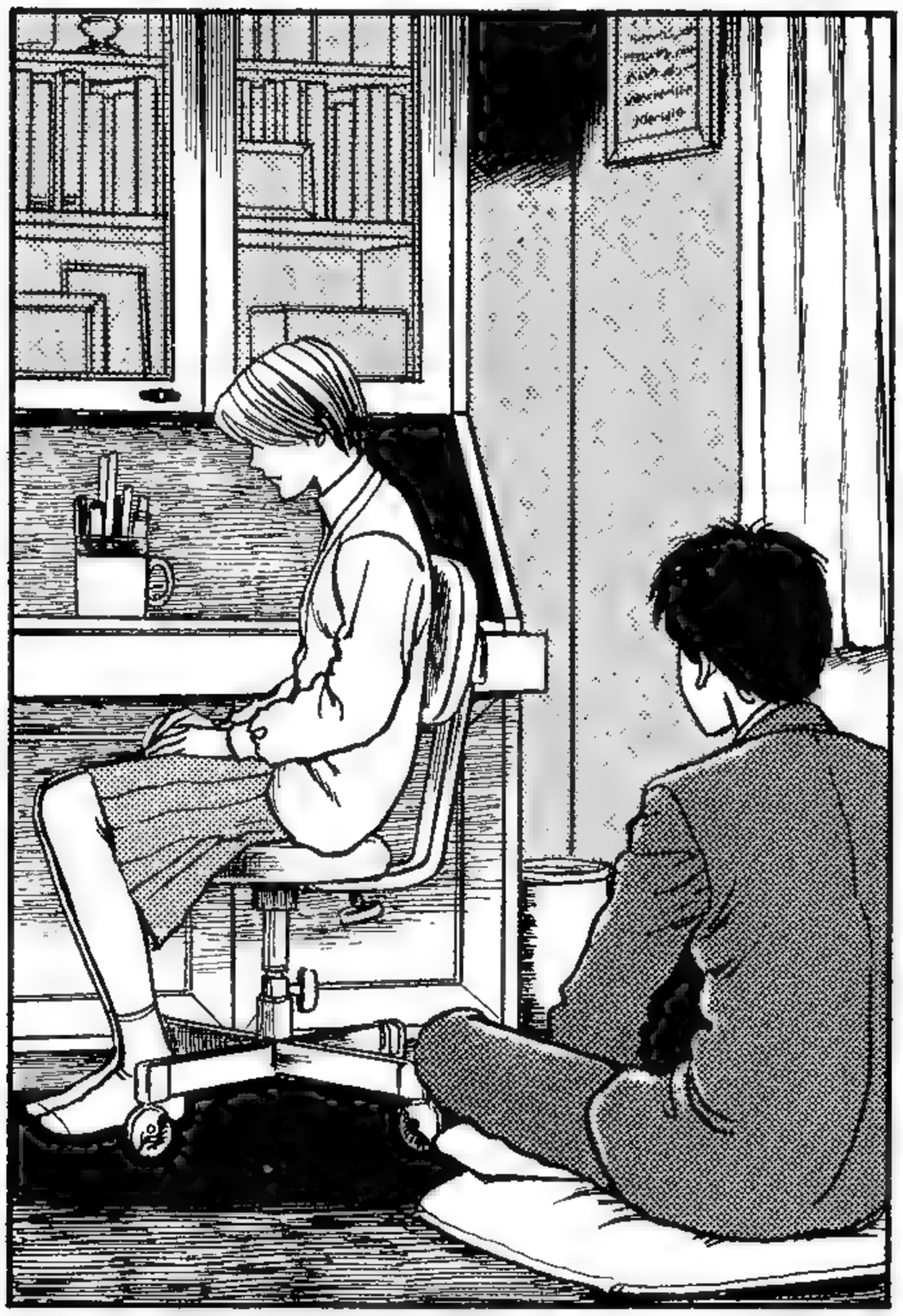
I CAN'T SEE ANYTHING ABNORMAL IN HER BRAIN.

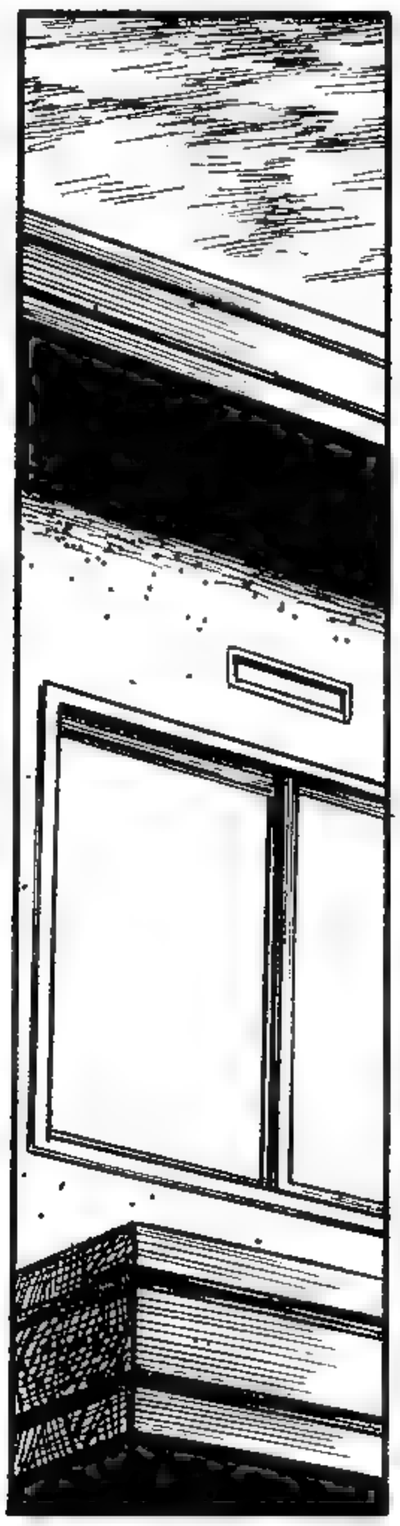
GENERAL HOSPITA


DING
DONG


THE SAME. SHE STILL CAN'T REMEMBER ANYTHING. SOMETHING REALLY TERRIBLE MUST HAVE HAPPENED.
HOW IS SHE DOING?


WELL, COME ON IN.
OH, MAKITA. YOU CAME TO VISIT RISA, DID YOU?





CAN YOU THINK OF ANYTHING, MAKITA? MAYBE SOMETHING HAPPENED AT SCHOOL?
NO. NO IDEA.

I MEAN, WE CAN START OVER AGAIN, RIGHT?

THAT'S OKAY. THIS WAY'S...

I'M SORRY. I STILL CAN'T REMEM-BER ANY-THING.

MAKITA, WASN'T IT?

WHEN I THINK ABOUT GETTING TO HAVE ALL THAT FUN AGAIN, I GET EXCITED.

BASICALLY, YOU CAN EXPERIENCE ALL THE FUN THINGS WE'VE DONE SINCE WE MET THE FIRST TIME ALL OVER AGAIN FROM SCRATCH, RIGHT?

START OVER ?

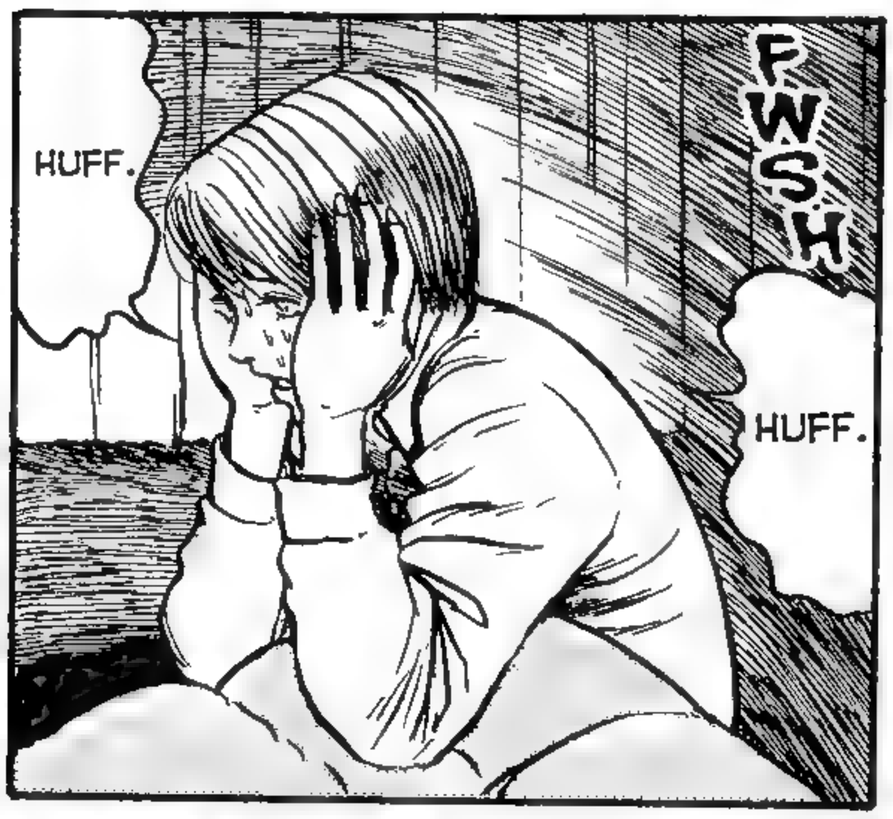
NOT TELLING. YOU'RE GOING TO EXPERIENCE THEM FOR THE FIRST TIME FROM NOW ON.

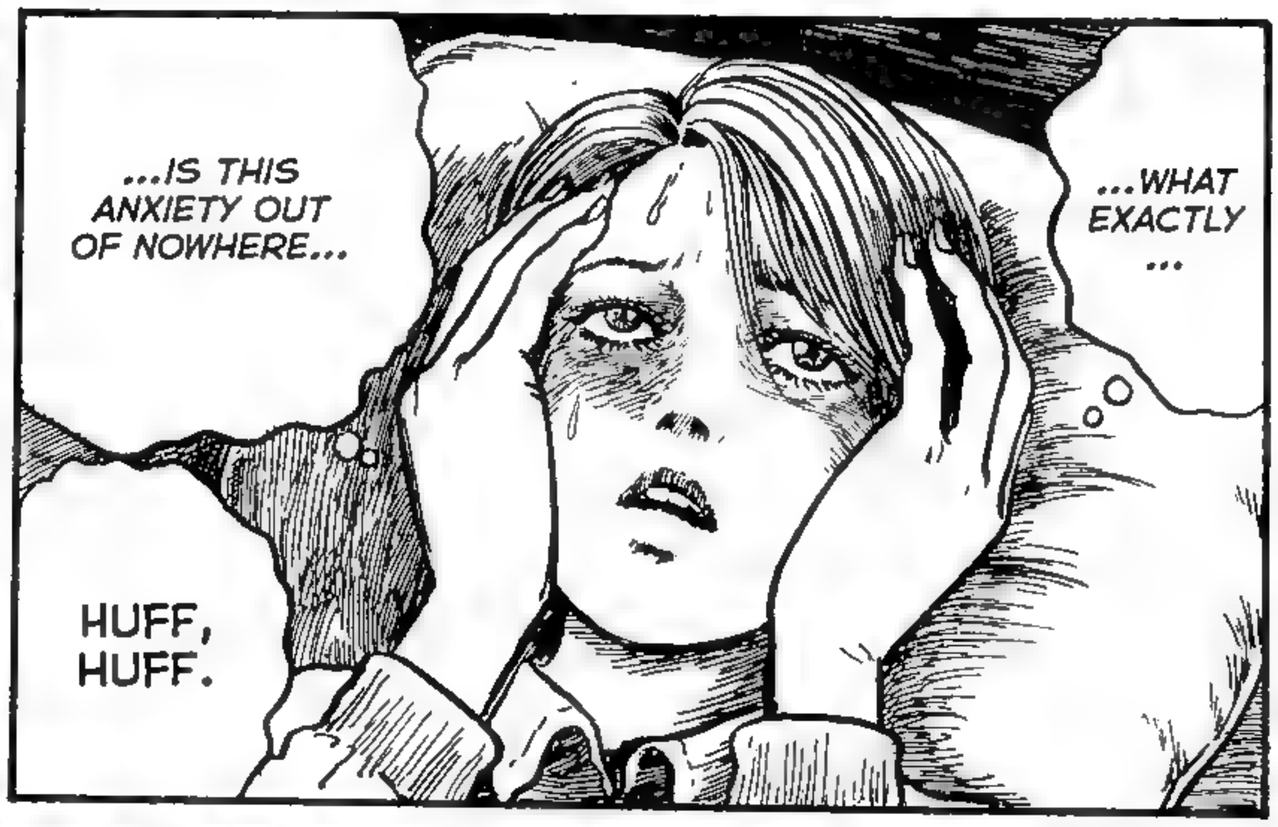
EXACT-LY.

FUN THINGS... WITH ME AND YOU?

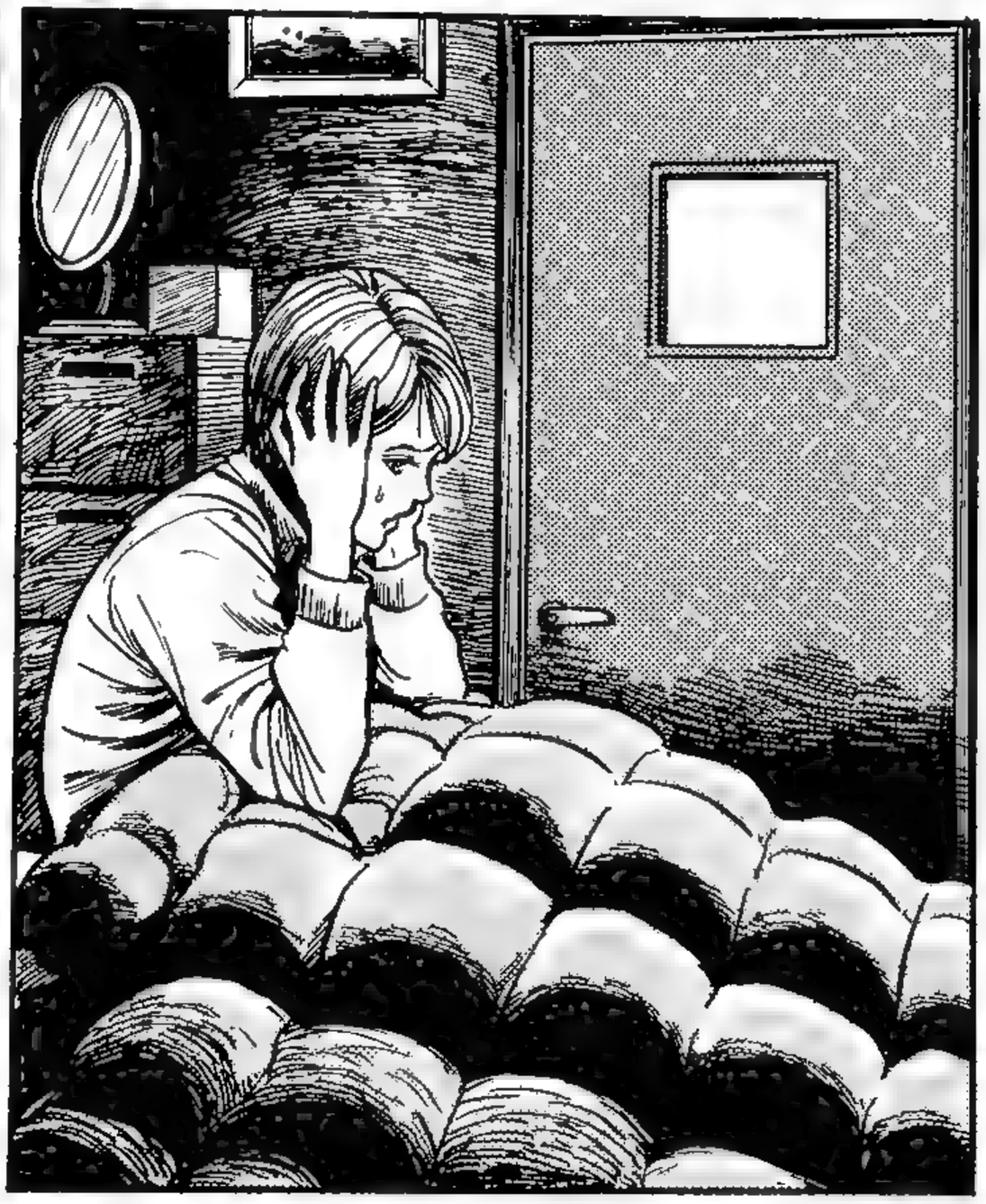
HMM. LIKE WHAT?

HUFF
...
HUFF
...

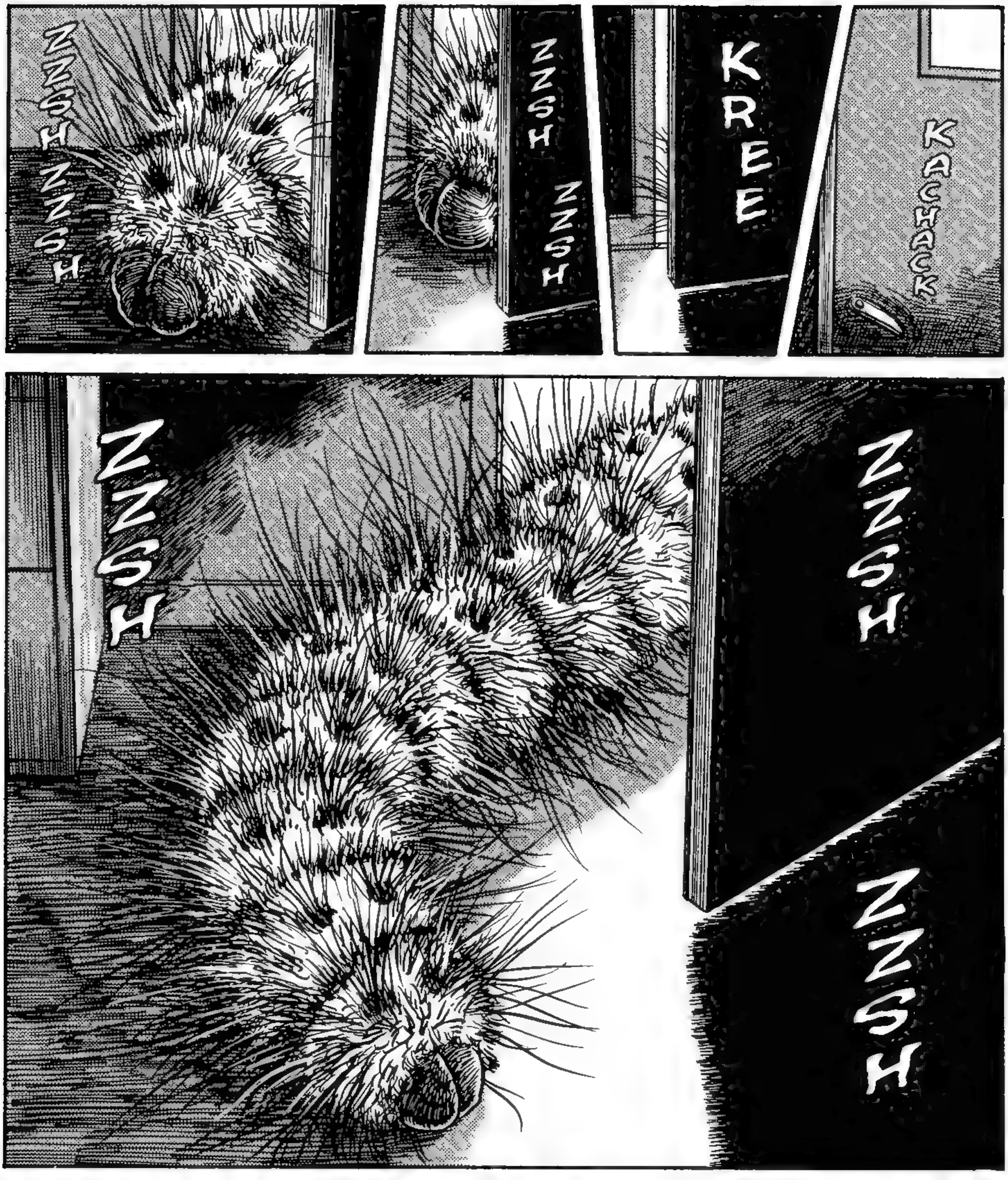

HUFF.
FWSH
HUFF.


...IS THIS ANXIETY OUT OF NOWHERE...
...WHAT EXACTLY ...
HUFF, HUFF.

KNOCK
KNOCK
KNOCK



KNOCK KNOCK


NNSHNNSH
NNSH
NNSH
KREE
KACHACK
NNSH
NNSH
NNSH

AAAAAA-
AAAH!

RISA, YOU WERE DREAMING.

WHERE'S THIS CATERPIL-LAR ?

AH...

RISA! WHAT'S THE MATTER?! WHY ARE YOU SCREAMING ?!

TUK TUK TUK

AAAAH!

WHAT ?!

A CATER-PILLAR. A GIANT CATERPIL-LAR!!

I MEAN, HAVING A HALLUCINATION LIKE THAT...

MAKITA, I MIGHT JUST BE GOING CRAZY.

WHEN I THINK ABOUT IT SHOWING UP AGAIN...

I DON'T KNOW. BUT I WAS REALLY SCARED.

I WONDER WHY YOU'D SEE SOMETHING LIKE THAT.

HMM. A GIANT CATERPILLAR, HUH?

YEAH. YOU'RE RIGHT.

YOU'RE SEEING THESE WEIRD HALLUCINATIONS BECAUSE YOU'RE LOCKED UP IN THIS GLOOMY ROOM ALL DAY.

HEY, HOW ABOUT WE GO FOR A WALK FOR A CHANGE OF PACE?

I LIKE YOU.

HUH? WHAT?

FIRST OF ALL, I HAVE TO TELL YOU THIS MUCH AT LEAST.

AAH, I WONDER WHAT IT'S LIKE TO LOSE YOUR MEMORY.

YOU CAN'T, HUH...

YOU CAN'T REMEMBER?

...

NO.

I TOLD YOU THE SAME THING BEFORE IN THIS VERY PLACE, YOU KNOW.

OH...BUT, RISA... DON'T WORRY ABOUT IT. YOU CAN JUST MAKE NEW MEMORIES FROM HERE ON IN.

JUST THINKING ABOUT IT SCARES ME. I MEAN, YOU LOSE ALL THOSE PRECIOUS MOMENTS, RIGHT?

IF I LOST MY MEMORY...

I COULDN'T STAND IT.

MY DAD'S HOME, BUT HE'S SICK IN BED, SO YOU DON'T NEED TO WORRY ABOUT HIM.

I GOT IT. YOU WANT TO GO OVER TO MY PLACE?

C'MON, LET'S GO.

WHAT'S WRONG? COME ON.

I GUESS HE'S SLEEP-ING.

...

RISA CAME OVER TO HANG OUT TODAY.

DAD? YOU AWAKE? I JUST GOT HOME.

I GUESS SHE DIED NOT LONG AFTER I WAS BORN.

WHAT ABOUT YOUR MOM?

YEAH. HE WAS A WRITER, BUT IN HIS CONDITION NOW, HE BASICALLY CAN'T WRITE ANYMORE.

IS YOUR DAD'S ILLNESS SERIOUS?

HE USED TO WRITE HISTORICAL NOVELS AND STUFF.

BUT YOU'VE BEEN HERE A BUNCH OF TIMES BEFORE.

RIGHT. THIS MUST FEEL LIKE YOUR FIRST TIME AT MY HOUSE.

N-NO...

WHAT'S THE MATTER? YOU DON'T LOOK VERY COMFORTABLE.

ZZM

ZZZZZZSSHH

ZZSSH

ZZM

THIS'LL BE YOUR SECOND TIME MEETING HIM.

OH. MY DAD. I GUESS HE'S AWAKE.

ZZSSH

ZZS

WHAT'S THAT SOUND?

H

ZNSH

ZZM

KRE E

ZZSH

ZZSH

DAD, YOU DON'T HAVE TO PUSH YOURSELF AND COME OUT HERE. YOU NEED TO REST.

I THOUGHT YOU WOULDN'T BE COMING OVER ANYMORE.

H-HEY THERE, RISA. NICE TO SEE YOU AGAIN.

OH, THAT'S RIGHT. POOR DEAR. BUT THAT'LL HEAL WITH TIME. DON'T WORRY.

D-DAD! WHAT ARE YOU TALKING ABOUT?! RISA'S LOST HER MEMORY!

CAN'T DO THAT, SHUICHI. RISA HERE MIGHT BE MY DAUGHTER-IN-LAW SOMEDAY.

LOOK OUT FOR SHUICHI FOR ME WHEN I'M GONE, RISA.

MEANWHILE, I JUST GET WORSE WITH TIME. I DON'T HAVE MUCH LONGER. HEH HEH HEH...

SOMETHING LIKE THAT OUGHT TO COME FROM THE HORSE'S MOUTH.

THAT SO... SORRY.

HONESTLY! DON'T GO SAYING STUFF LIKE THAT!

DAD, DON'T SAY SUCH CREEPY THINGS! AND RISA'S LOST HER MEMORY, SO SHE DOESN'T REMEMBER SHE PROMISED TO MARRY ME.

ALL RIGHT THEN, RISA, YOU MAKE YOURSELF AT HOME.

I'LL WEAR MYSELF RIGHT OUT IF I DON'T GET BACK INTO BED.

NOW THEN, THIS INTRUDER'LL BE LEAVING.

ZZSH

SHZZZ

WHAT ?

REALLY... REALLY, BE GOOD TO SHU FOR ME. SUCH A CUTE YOUNG LADY.

HEH HEH HEH. WELL, SEE YOU...

OH. NO...

SOMETHING SO SCARY IT MADE ME LOSE MY MEMORY...

I HAD SOME KIND OF SCARY DREAM.

AAH, THIS ANXIETY...

I CAN'T PUT IT INTO WORDS.

MAYBE THE REASON I LOST MY MEMORY'S IN THAT HOUSE.

EVER SINCE I WENT OVER TO MAKITA'S HOUSE, THE ANXIETY'S GROWN SO MUCH STRONGER.

MAKITA'S WAITING FOR YOU IN THE ENTRYWAY. HE SEEMS LIKE HE'S IN A HURRY ABOUT SOMETHING.

RISA! WHAT ARE YOU DOING? GET OUT HERE.

RISA!! MAKITA'S HERE.

WHAT?

RISA, SORRY FOR COMING ALL OF A SUDDEN, BUT I NEED TO TALK TO YOU ABOUT SOMETHING IMPOR-TANT.

RISA!

B- BUT ...

WHAT ?

WILL YOU PLEASE COME RIGHT NOW?!

MY DAD'S SUDDENLY IN CRITICAL CONDITION. HE'S BABBLING DELIRIOUSLY ABOUT WANTING TO SEE YOU.

DAD! DAD! I BROUGHT RISA!

PLEASE! COME ON!!

C'MON! HURRY!

IT'S THAT ROOM!!

DAD! UNDER-STAND ?!

IT'S RISA!

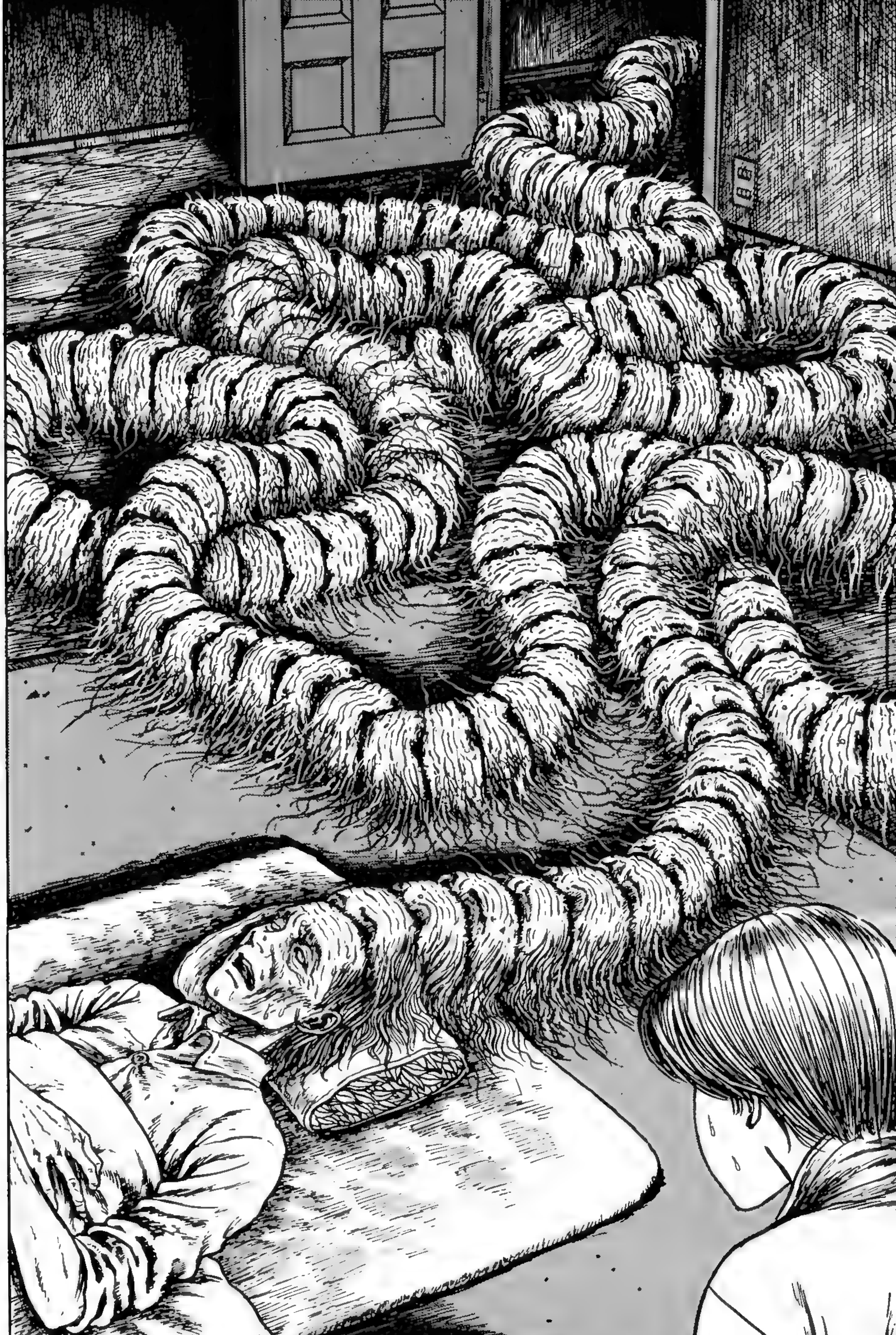
DAD! I BROUGHT RISA!

DAD!

AH!

AH... AAH...

HUFF, HUFF.



LAST TIME YOU SAW MY DAD BEFORE IN THIS HOUSE, YOU WERE SO SHOCKED YOU LOST YOUR MEMORY.

RISA, I DON'T BLAME YOU FOR BEING SHOCKED.

EEEAAAAAAAH!

BUT THIS ISN'T A CATERPILLAR.

AND THEN YOUR SUBCONSCIOUS TURNED THIS INTO AN ENORMOUS CATERPILLAR AND SHOWED YOU THAT HALLUCINATION.

AND THEN MY GREAT UNCLE'S HEAD.

ABOVE THAT'S MY GRANDMA'S.

RIGHT ABOVE DAD'S HEAD IS MY AUNT'S.

IT'S AN ASSEMBLY OF THE SKULLS OF MY ANCESTORS.

ABOVE THAT'S MY GREAT AUNT. ABOVE THAT'S MY GREAT-GRANDFATHER AND HIS BROTHERS AND SISTERS. AND THEN FURTHER UP'S MY GREAT-GREAT-GRANDFATHER.

EACH SKULL IS COVERED WITH SKIN, AND OF COURSE, THERE'S A BRAIN INSIDE.

I DON'T EVEN KNOW HOW FAR IN THE PAST THE ANCESTOR AT THE TOP OF THIS LONG HEAD IS.

THE BRAINS OF MY ANCESTORS ARE CONNECTED GOING BACK LIKE THIS.

AND MY DAD'S BODY IS FUSED WITH MY ANCESTORS' BRAINS AND SHARING THEIR MEMORIES.

AT ANY RATE, MY ANCESTORS STICK TO THE BODIES OF THEIR DESCENDANTS AND CONTINUE TO LIVE EVEN NOW. THEY'RE EACH THINKING THEIR OWN THOUGHTS INSIDE THOSE SKULLS.

WE NEED A DESCENDANT.

HURRY AND DO WHAT YOU HAVE TO DO.

I DON'T HAVE MUCH TIME LEFT.

I CAN'T HANG ON ANYMORE.

HUFF, HUFF. SHUICHI.

I'LL FINALLY BE PART OF THE ASSEMBLY, TOO.

YOU'RE RIGHT, DAD. I UNDER-STAND.

I RE-MEMBER EVERY-THING...

I RE-MEM-BER.

YOU ACCEPTED MY PROPOSAL.

YOU SAID YOU'D BE MY WIFE.

THEN YOU RE-MEMBER I ASKED YOU TO MARRY ME, RIGHT?

RISA. YOU REMEM-BER?

ALL YOU HAVE TO DO IS GIVE BIRTH TO A CHILD BEARING MY BLOOD.

RISA... THERE'S NOTHING TO BE AFRAID OF.

B-BUT ...

...

IF I DON'T HAVE A CHILD, OUR BLOODLINE WILL INEVITABLY DIE OUT. THE MEMORIES WE'VE PRESERVED FOR SO MANY YEARS WILL RETURN TO NOTHINGNESS.

I'M THE ONLY DESCEN-DANT OF THE MAKITA FAMILY RIGHT NOW.

NO! I-I'M GOING HOME!

RISA ...

I CAN'T LET THAT HAPPEN.

I CAN'T MARRY YOU.

NO...

AH!

THUK

THERE'S NOWHERE TO RUN! ALL THE DOORS ARE LOCKED!

RISA! WAIT!

AAAAAAAAH!

I'M NOT LETTING YOU GO.

I DON'T HAVE ANY MORE TIME.

RISA. WHAT YOU JUST TRIPPED OVER ARE THE HEADS OF MY ANCESTORS STRETCHING OUT FROM MY FATHER'S HEAD.

NO! STAY AWAY!

UNNH ...

UNH ...

?!

UNH!

DAD ...

DAD ...

MY HEAD ...

AH ...

PLIP

PLIP

PLIP

SLAM

MY DAD'S DEAD.

EEEK!

ZZSH

ZZSH

...

...

ZZSH ZZSH

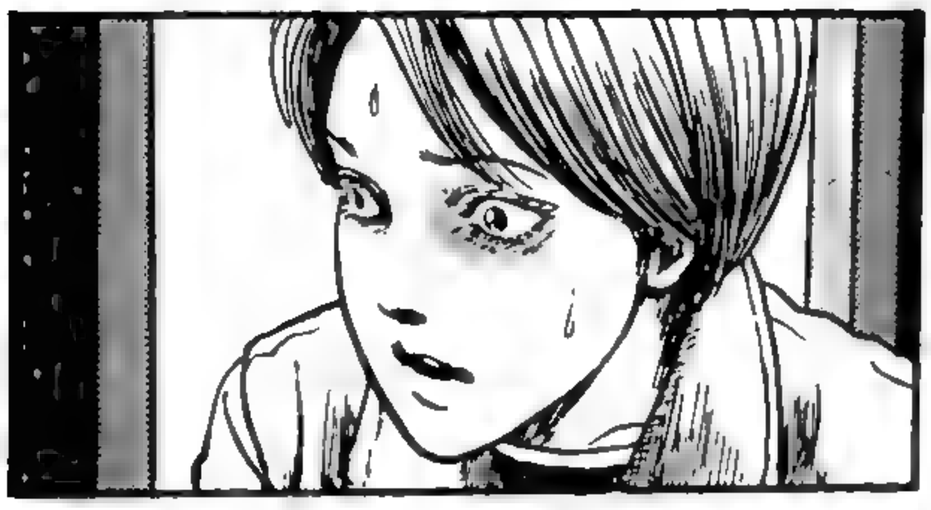
WHAT ON EARTH ...

KACHAK

MWSH MWSH

THE TOP OF HIS HEAD'S GONE ...

...



EEE-AAA-AAA-AH!

HAAAH, HAAAH.

THAT'S RIGHT. GOTTA BE QUICK!! YOU LET 'ER GET AWAY, AND YOU'LL HAVE A FINE TIME FINDING ANOTHER WIFE!

HURRY. HURRY! GRAB 'ER!!

WHAT ARE YOU DOING, SHU?! HURRY AND CATCH THAT FILLY!!

EEEEE !!

I MEAN, IF I'D KNOWN DAD'S BODY WAS GOING TO DIE SO SOON, I WOULD HAVE DONE SOMETHING SOONER. IT'S OKAY. I'LL MAKE RISA MARRY ME.

I KNOW. I KNOW, OKAY? GREAT AUNTIE, GREAT UNCLE, JUST BE QUIET A MINUTE.

WAIT! STOP, RISA! AS IF I'D LET YOU GET AWAY!

EEEE!

KSH KSH

KSH

RISAAAA!

RISAAAAA!

RI...
SA!

RISAA!

KSH

KSH

SLUMP

KSH

EEEAAAAH!

THAT'S FINE, THOUGH. NOW LET'S HAVE A WEDDING FOR THESE TWO.

LOOKS LIKE RISA'S GONE AND LOST HER MEMORY AGAIN.

THANK GOODNESS. THE MAKITA FAMILY'LL STILL BE STRONG FOR THE TIME BEING.

EEE...

EEE...

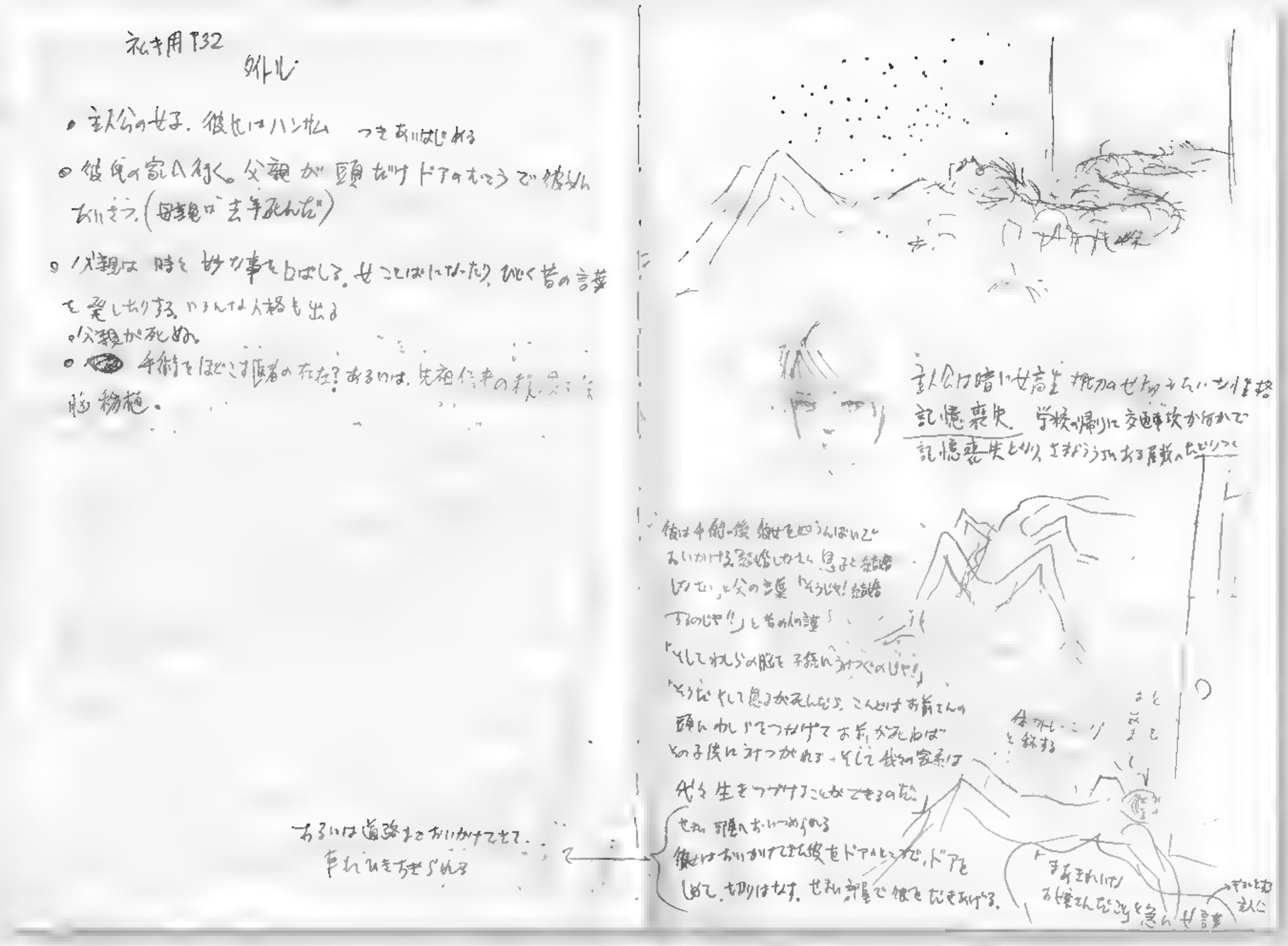
HONORED ANCESTORS / END

AUTHOR COMMENTARY

HONORED ANCESTORS

I started with an image of a monster with connected heads. These were the heads of the ancestors, and the ancestors parasitized the bodies of their descendants. When I have this kind of very clear image right from the start, the story is easy to create. All I have to do is think about it inductively moving, toward the image. I used to create like that a lot. As the ideas dry up, a lot of times I'll write the story by forcing some vague image or idea to take shape. In those cases, it really is a lot of work. Lately, it's been nothing but that.

The scene where the descendant carrying all the ancestors is lying on his back running is something I was proud to create, but later when the director's cut of *The Exorcist* was released, I found out there was this thing called the "spider walk," and I was a little disappointed.



[Left page]
For Nemuki P32

Title

- *Protagonist girl. Handsome boy. They start going out.*
- *They go to his house. His dad greets her, poking just his head out from the other side of the door. (His mother died last year.)*
- *Father sometimes says weird things. He'll start talking like a woman or use words that are ridiculously old. All kinds of personalities show up.*
- *The father dies.*
- *A doctor who carries out an operation? Or a brain transplant using some secret family heirloom tool.*

[Right page]
The protagonist is a gloomy high school girl. Personality like the female version of Oshikiri.

Amnesia. She loses her memory in a traffic accident or something on the way home from school, and after wandering for a while, she arrives at a certain house.

After the operation, he crawls around on all fours. "Get married. Marry my son," says the father. "A-yup! You gotta get married!," old-fashioned way of speaking.

"An' then our descendant's gotta inherit our brains!"

"And then when my son dies, next, we'll be connected to your head. And when you die, that child will inherit. And then our family can live on through the generations."

She's chased into a small room.

When he comes chasing after her, she slams the door shut and cuts him off. She holds him in her arms in the small room.

↓

Or he chases her out into the road and gets ripped apart by a car.

Calls it strength training.

"Hello, it's nice to meet you."

"My goodness, what a lovely girl" Suddenly talks like a woman → protagonist shivers

GREASED
-OIL-

ぶりぶり

あぶら

...FROM THE TOWN WHERE I WAS BORN AND RAISED.

YOU CAN SEE MOUNT FUJI...

EVER SINCE I WAS LITTLE, I'VE LOVED TO LOOK OUT AT MOUNT FUJI.

IT WAS SO BIG AND BEAUTIFUL.

WHEN I WOULD SIT AND STARE AT MOUNT FUJI LIKE THAT...

IT MADE ME FEEL REFRESHED.

...I WOULDN'T WANT TO GO BACK HOME.

MY HOUSE WAS GLOOMY ...

...AND COVERED IN GREASE.

YAKINIKU DARUMA OFFAL

DA RU MA

MY DAD RAN A SMALL YAKINIKU BARBECUE RESTAURANT ON THE FIRST FLOOR OF OUR HOUSE...

BLORTCH

...WOULD ALWAYS WAFT UP INTO THE HOUSE. BECAUSE OF THAT...

...BUT THE VENTILATION WAS POOR, AND THE OILY SMOKE...

...WERE STICKY WITH A YELLOWISH-BROWN GREASE.

...THE PILLARS AND WALLS AND EVEN THE FURNITURE IN OUR HOUSE...

...AND THE DAMP OIL WOULD SOAK INTO THE FUTONS IN THE CLOSET.

AND BECAUSE IT WAS JUST US AND MY DAD, THE HOUSE NEVER REALLY GOT CLEANED ...

...SO HE WAS ALWAYS GREASY AND HAD THIS PARTICULAR SMELL.

ON TOP OF THAT, DAD HAD TERRIBLY OILY SKIN...

NO MATTER HOW MUCH WE WASHED OUR CLOTHES ...

...THE OIL WOULD SOAK INTO THEM SOON ENOUGH.

...AND WHENEVER DAD WAS OUT, HE'D PICK ON ME ENDLESSLY.

BUT HE WAS VERY MALICIOUS...

I HAD A BROTHER TWO YEARS OLDER THAN ME.

HerO

...AND DRINK SALAD OIL LIKE IT WAS THE BEST THING EVER.

GLUG GLUG GLUG

SALAD OIL

SOME-TIMES HE'D SNEAK INTO THE KITCHEN ...

...MY BROTHER HAD A WEIRD ADDICTION.

ALSO ...

YOU SNITCH AND THIS IS WHAT YOU'LL GET!

LISTEN, DON'T TELL DAD!

RUB RUB

AH!!

YUI. YOU SAW THAT?!

PWAH!

...AND I GRADUALLY GREW SENSITIVE TO IT.

I HATED OIL...

MY BROTH-ER, SPITE-FUL AND SLY LIKE OIL...

THE STICKY WALLS... THE SMELL OF MY DAD THAT MADE ME SICK...

THE OIL INDEX IS 50 PERCENT. PLEASE TAKE CARE WITH ANY OPEN FLAMES.

DING DING BING BONG. THE CURRENT OIL INDEX IN THE ROOM IS...50 PERCENT...

SOON ENOUGH, I BECAME ABLE TO SENSE EVEN...

...THE CONCEN-TRATION OF OIL IN THE AIR OF A ROOM.

I WENT AHEAD AND NAMED THE CONCENTRATION OF OIL IN THE AIR THE "OIL INDEX."

DING DING BING BONG ...

GASP
SAVE OIL
GASP
Brush
Brush
THE OIL INDEX IS CURRENTLY 60 PERCENT.
THE OIL INDEX IS CURRENTLY 60 PERCENT.
WHEN MY BROTHER ENTERED PUBERTY ...
...HE STARTED GETTING PIMPLES ON HIS FACE.

EVENTU-
ALLY, THE
PIMPLES
SPREAD
ACROSS
HIS ENTIRE
FACE.

PWWK

OW
OW OW
...

HEE
HEE!

YOU'RE PAYING FOR THE DRY CLEANING!

AH! YOU IDIOT! YOU GOT OIL ALL OVER ME!!

PIZZA FACE!! LIVE VOLCANO!

HEY, GORO! STAY AWAY FROM THEM!!

HA HA HA!

GOT IT?!

BRING 50,000 YEN BY TOMORROW!

AH!!

YOU THOUGHT THAT WAS HILARIOUS, DIDN'T YOU?!

HEY, YUI!! YOU WERE LAUGHING AT ME, WEREN'T YOU?!

AAAA-AAH!

LET GO, OLD MAN!

QUIT IT, GORO!!

YOU CONTAMINATED MY BODY WITH YOUR DIRTY OIL!!

IT'S YOUR FAULT MY FACE IS LIKE THIS!

DAMMIT!

CRACK

DAMMIT!

YOU GOTTA TAKE RESPONSI-BILITY!!

THUD

WHAM

SHFK

DAM-MIT!

DAM-MIT!

ZZSH

DAM-MIT!

YUI. GET ME A TOWEL, WOULD YOU?

GUSH

GLG GLG GLG

RUSTLE RUSTLE

IS ANYONE HOME ?!

YUI!! ...YUI!!

...AND BEGAN DRINKING OIL EVERY DAY.

GLUG GLUG GLUG

AFTER THAT, MY BROTHER SHUT HIMSELF UP IN THE HOUSE...

GO BUY SOME OIL!!

OIL!!

WHAT, GORO?

THIS IS SO ANNOY-ING!!

AAAH!

THIS ONE'S SOGGY. IT FEELS GROSS!!

AND A NEW FUTON!!

PSSHK

DAMMIT!

SQUEEZE

AAAH!!

PYOOO

YOU SAID GROSS JUST NOW, DIDN'T YOU?

...WHAT?

GROSS!

YUCK!

.....?!

NOOO!!

WELL THEN, I'LL LET YOU...

...HAVE A BIG OL' TASTE!!

SO THAT'S IT. MY OILY SKIN'S THAT DISGUSTING, HUH?

THD

HEH HEH HEH.

... COOKED IN MY LIVE VOLCANO ...

HOW D'YOU LIKE THAT? THE OIL...

AND THEN MY NAME'LL GO DOWN IN HISTORY AS THE GREATEST VILLAIN OF THIS CENTURY!!

I'LL SLAUGHTER ALL OF YOU.

NOW LOOK AT ME. I'LL KILL YOU ALL.

THAT'S WHAT YOU GET. YOU AND EVERYBODY MAKING FUN OF ME...

THAT'S WHAT YOU GET FOR CALLING ME GROSS.

I'M GONNA KILL YOU FIRST!

AND THEN A BLACK SMOKE FULL OF MY OIL WILL FILL HELL.

LIKE I CARE IF I GO TO HELL!

I'LL GLADLY BURN IN THE FLAMES OF HELL!!

ST- STOP...

AND THE LEFTOVER SOOT... IT'LL COME SHOOTING UP IN CLOUDS OUT OF MOUNT FUJI, YEAH.

HAAAH HAAAH.

CLANG

FORGIVE ME.

SORRY, GORO.

ZZSH

ZZSH

ZZSH

DARUMA

GRAB ONE OF HIS LEGS.

YUI. HELP ME.

VIDEO BOOKS

THAT PLACE'S NO GOOD. IT'S FILTHY, AND THE MEAT'S NOT GOOD EITHER.

HOW ABOUT THAT PLACE? YAKINIKU DARUMA.

IT'S BEEN A WHILE SINCE I HAD YAKI-NIKU.

SOUNDS GOOD. WHERE SHOULD WE GO?

DA RU MA

HUH. OKAY, LET'S GO CHECK IT OUT.

NAH, BUT, ACTUALLY, THEY'VE HAD SOME GOOD MEAT LATELY. REALLY FATTY.

WELL ...

HUH? WHAT THE... SO WHEN WILL YOU GET MORE IN?

I'M SORRY, BUT UNFORTUNATELY WE SOLD OUT OF THAT MEAT YESTERDAY.

WE'LL HAVE THAT DELICIOUS MEAT, POPS.

IT WAS AROUND THAT TIME THAT I STARTED...

...HAVING THIS STRANGE DREAM.

THE OIL INDEX IS CURRENTLY 70 PERCENT.

70 PERCENT.

RUMBLE RUMBLE

IN THE DREAM, I WAS LOOKING AT MOUNT FUJI.

PAKYOOO

BWWB BWWB

THIS IS OIL...

OIL...

BWWB BWWB BWWB

PLEASE TAKE SUFFICIENT CARE WITH OPEN FLAMES.

THE OIL INDEX IN THE CITY IS CURRENTLY 90 PERCENT. THE OIL INDEX IS 90 PERCENT.

IT WAS SO VIVID, I FELT SICK FOR A WHILE AFTER I HAD IT.

IT WAS ALWAYS THE SAME DREAM. A VIVID DREAM...

...NO LONGER MADE ME FEEL REFRESHED.

AND EVEN AFTER I WOKE UP, MOUNT FUJI, WHICH HAD BEEN SO BEAUTIFUL...

AAH...

I FEEL SICK.

UGH.

РУОО

I SHUT MYSELF UP IN THE HOUSE.

THE PIMPLES ON MY FACE MULTIPLIED ALMOST BEFORE MY EYES.

THE OIL INDEX IS NOW 80 PERCENT.

EIGHTY PERCENT OIL INDEX.

GO AWAY !!

SHUT UP!!

...

HOW ABOUT GOING OUT FOR A WALK OR SOME-THING SOME-TIMES?

YUI, YOU STILL NOT FEELING GOOD?

BOOM BOOM

BOOM BOOM

OIL ...

THIS IS OIL...

UNNH !

UNH!

NGH!
NGH!

SALAD OIL

AH?!

DAD...
W-WHAT
ARE YOU
DOING?!

YOU
GOTTA
DRIIIIINK
!!

DRIIIIINK,
YUI!!

NO!

WHAP

SALAD OIL

WHY ARE YOU MAKING ME DRINK OIL...

WHAT ?!

OH. SORRY. IT'S JUST THE OIL...

YUI... YOU'RE AWAKE?

I DON'T DRINK OIL! I'M NOT MY BROTHER!!

I WAS HUN-GRY ?!

I FIGURED YOU WERE MAYBE HUNGRY.

OH, NO REA-SON.

I THOUGHT I FELT SICK IN A WEIRD WAY LATELY.

HAVE YOU... HAVE YOU BEEN MAKING ME DRINK IT?!

YOU WEREN'T THE OIL DRINKER.

R-RIGHT.

TO MAKE ME LIKE GORO!!

N-NO WAY.

YOU... YOU'VE BEEN MAKING ME DRINK THAT OIL, HAVEN'T YOU?! WHY... WHY?!

PUSH

I'M GOING TO BED ALREADY !!

D-DON'T BE SILLY.

DAD'S TRYING... TO MAKE ME LIKE GORO...

TH-THAT'S IT. THAT'S TOTALLY IT.

LOOM

IT WAS RISKY TO SLEEP AT THE WRONG TIME.

I WAS ON GUARD AFTER THAT.

PUSHK

...

GLUG GLUG

SLAP DIE

WE ARE TEMPORARILY CLOSED DUE TO PERSONAL CIRCUM-STANCES.

IKU DARUMA OFF

DAMMIT!! WHO CARES ABOUT YAKINIKU ANYWAY?!

PWAH

GULP

GLUG

I QUIT! I'M DONE!

...THE OIL INDEX IN THE HOUSE DIDN'T DROP IN THE SLIGHTEST.

EVEN THOUGH THE YAKINIKU SHOP WAS CLOSED...

ANYWHERE NEAR HIM...

...THE OIL INDEX JUMPED UP.

MY FATHER'S SKIN GOT OILIER AND OILIER.

THE OIL INDEX IN THE HOUSE WAS ALWAYS 90 PERCENT OR HIGHER.

AFTER MY FATHER HAD BEEN IN THE BATH, THERE WAS A THICK LAYER OF OIL OVER THE WATER.

...AND IT FELL FROM THE CEILING LIKE RAIN.

AND THE FUTONS IN THE CLOSET WERE EVEN MORE SOAKED THAN EVER WITH OIL.

D R I P

D R I P

BAM

WHAT'S THAT SOUND?

BAM

BAM

...ONE DAY.

AND THEN ...

DRIP

BAM

BAM

BAM

BAM

BAM

BAM

BAM

BAM

THE CURRENT OIL INDEX IS 100 PERCENT.

THE OIL INDEX IS 100 PERCENT ...

WHAT GUSHED OUT FROM MY FATHER'S SEVERED LEG WAS NOT BLOOD, BUT YELLOWISH-BROWN OIL...

END

AUTHOR COMMENTARY

GREASED

First, I had as an image the unpleasantness of an oil-soaked futon. The dental technician school I went to in Nagoya was a Buddhist corporation, so there was also Buddhist study. I'm pretty sure it was in Mie prefecture, but in any case, we stayed over at this temple for a few days, did *zazen* meditation, and chanted prayers while tapping our *mokugyo* temple blocks. Naturally, we also did the cleaning inside the temple and on the temple grounds, but the most difficult thing was when we would go to sleep at night. The futons they had at the temple hadn't been aired out for who knew how many years, like they were fermenting them inside the humid closets, and they were stained a solid brown from the sweat of Buddhist students, and had wrinkles that were hardened in place. Sleeping on that sticky futon on the hot, humid summer nights was really difficult ascetic practice. I wanted to put that discomfort into a manga.

When I took up oil as my subject, other related things came out. Like pimples. When I was a teenager, I had terrible skin, and I squeezed so much out of the super large pimples on my forehead! So then I thought that if we talk about humidity levels to indicate the amount of moisture in the air, then it would be good if there was also something to indicate the amount of oil in the air. I wish I had been able to come up with a better name than "oil index," but I couldn't.

"Greased" is a collection of unpleasant things, and since I'm sure this will cause significant trouble for all you readers, I decided to wrap up this self-absorbed author commentary while reproaching myself and chanting prayers. Hail to the Lotus Sutra!

油度の話

油湿度

当初 油湿度と呼ばれたが、やがて油度と簡略化された。

湿

油度という湿度に次ぐ空気の状態。

その町に住む人々は油っこい人々。

植物性、動物性。石油系。

人間の脂 深呼吸

さわやかさを切望する人々

油田から新種の油が産出。そこで働く労働者。

「本日の油度80%」

湿

街中黄ばんでいる。壁にさわってみると、ベトッとして、指が壁をすべらない

コッテリした人々 脂っこい恋。粘っこく、しつこく離れない。一緒にいると心地悪い。

頑固な人。(頑固な人って甘えてる人なんじゃねえの?)

「本日の油度30%。本日の油度80%。本日の油度100%」

○油度100%で油の雨が降る。

日本に大油田発見さる。動物性油

○火事多発

「ふかふかの布団に眠りたい」

○消化吸収の悪い油 胃もたれ
○みにくい吹き出物

油のねちっこい壁に何かが付着、盛り上がる

肥満体が増える (死者が体にとりこまれる)

○油やけ (油脂の酸化分解、長期貯蔵により黄かっ色、又は赤かっ色、にがみ、不快臭

○電家製品がすぐに壊れる

○セッケンが必需品

A story about an oil (humidity) index

At first, it's called the oil humidity index, but eventually, it's abbreviated to oil index.

Oil humidity index

Air quality according to a humidity index called the oil (humidity) index

The people who live in the town are greasy people.

Vegetable	*Animal*	*Petroleum-related*
Human fat	*Deep breathing*	*People who long for freshness*

New type of oil produced in oil fields. The people who work there.

"Today's oil (humidity) index is 80%."

The whole town is yellowed. If you touch the walls, they're sticky and your fingers don't slide down it.

Thick, heavy people. Greasy love, sticky, refuse to leave your side. Feels gross to be with them.

Stubborn people (Aren't stubborn people spoiled people?)

"Today's oil index is 30%. Today's oil index is 80%. Today's oil index is 100%."

- *Oil rain falls at an oil index of 100%.*
- *Frequent fires*

A large oil field is discovered in Japan. Animal oil.

"I want to sleep in a fluffy futon."

- *Oil hard to digest/breathe, sits in the stomach heavily*
- *Ugly pimples*

Things get stuck to the sticky, oily wall and pile up.

The number of obese bodies increases. (It's taken into the bodies of the dead.)

- *Oil burns (Yellowish-brown or reddish-brown due to oxidation/decomposition of oil, long-term storage. Bitter taste, unpleasant smell*
- *Electrical appliances soon break.*
- *Soap is a must-have.*

BONUS STORY

FASHION MODEL: CURSED FRAME

BUT... PLEASE...

THANK YOU.

YOU'VE MADE THE RIGHT DECISION, AMY.

IT WAS WORTH SPENDING ALL THAT TIME PERSUADING YOU.

MODELING AGENCY
OFFICE VIVACE

YOU'RE GOING TO BE A HIT AS A MODEL. I GUARANTEE IT.

I'VE LIVED MY LIFE REFUSING ANY PHOTOS EXCEPT THOSE THAT SHOW MY WHOLE BODY.

EVER SINCE I WAS LITTLE, I'VE BEEN AFRAID OF HAVING MY PICTURE TAKEN. OR MORE PRECISELY, OF MY BODY BEING FRAGMENTED BY PHOTOS.

I CAN'T BELIEVE SOMEONE LIKE ME WOULD GET SCOUTED AS A MODEL.

AND I'LL DO EVERYTHING I CAN TO PROTECT YOU FROM THE MEDIA TAKING PICTURES HOWEVER THEY LIKE.

I UNDERSTAND. WE ONLY ALLOW FULL-BODY SHOTS IN FASHION MAGAZINES.

...

OKAY.

WELL, I'M SURE YOU'RE ANXIOUS ABOUT ALL KINDS OF THINGS, SO LET'S GO GET SOMETHING TO EAT AND TALK ABOUT WHAT WILL HAPPEN NEXT.

THIS IS ONE OF OUR ESTAB-LISHED MODELS.

OH, AMY. LET ME INTRODUCE YOU.

HER NAME IS FUCHI.

RUSTLE

IT'S A PLEASURE TO MEET YOU.

UH, UM. I'M A NEW MODEL. MY NAME'S AMY.

MAYBE IT WAS JUST MY IMAGINA-TION.

SHF

?!

NOOOO!

SHOW BUSINESS IS NOT SUCH A KIND WORLD THAT MY AGENCY WOULD KEEP THE PROMISE TO ONLY TAKE AND PRINT FULL-BODY SHOTS.

ABOUT A MONTH AFTER MY DEBUT, A KNEE SHOT AND A WAIST SHOT WERE PRINTED IN A MAGAZINE I WAS CONTRACTED TO.

WAS I AFRAID OF PART OF MY BODY BEING CUT AWAY?

WHY WAS I AFRAID OF ANYTHING OTHER THAN FULL-BODY SHOTS TO BEGIN WITH?

BUT IT WAS JUST A PHOTOGRAPHIC IMAGE, WASN'T IT?

HE WAS RIGHT. A NEW MODEL COULDN'T BE ALLOWED TO REFUSE ANYTHING EXCEPT FULL-BODY SHOTS.

THAT NIGHT, I STRUG-GLED WITH THE CONFLICT.

MR. NOMURA, THIS WASN'T IN THE CONTRACT!

CALM DOWN, AMY. THE WORLD WANTS CLOSE-UPS OF YOU.

I REFUSED TO BE IN OUR YEARBOOK, I HADN'T BEEN ABLE TO PUT TOGETHER A RESUME OR GET MY PASSPORT, I'D GOTTEN INTO FIGHTS WITH FRIENDS WHO TOOK MY PHOTO ANYWAY...

WHEN I THOUGHT ABOUT IT, HOW MUCH OF A DISADVANTAGE HAD I PUT MYSELF AT UP TO NOW BECAUSE OF THIS PHOBIA?

JAPAN

CLASS C

I KNEW IT WAS RIDICULOUS. DID I REALLY WANT TO LOSE THIS JOB OVER SOMETHING LIKE THAT?

RIGHT. THAT'S RIGHT. I'LL KEEP DOING IT. I'LL KEEP MODELING.

BAM

I HAD TO BREAK FREE. I HAD TO OVERCOME IT!

I WONDER WHY SHE'S MODELING?

THIS GIRL...

WITH LOOKS LIKE THIS!

All kinds of summe fun

WHAT ?!

WITH LOOKS LIKE WHAT?

W- WHEN DID YOU...

HER ARMS AND BODY FROM THE WAIST DOWN HAD BEEN SEVERED, AND THOSE PARTS HAVE YET TO BE FOUND.

THIS AFTERNOON, POPULAR MODEL AMY WAS FOUND MURDERED IN HER APARTMENT.

ADDITIONALLY, A BORDER HAD BEEN MADE WITH PLASTIC TAPE, STRENGTHENING THE OPINION THAT THIS CRIME WAS COMMITTED BY SOME DEGENERATE.

BUT WE HAVE INFORMATION THAT TEETH IMPRESSIONS LIKE THOSE OF A SHARK WERE FOUND ON THE CROSS SECTIONS, AND FURTHER INVESTIGATION IS EXPECTED.

HO HO HO HO

FASHION MODEL: CURSED FRAME / END

SHIVER: JUNJI ITO SELECTED STORIES

AFTERWORD

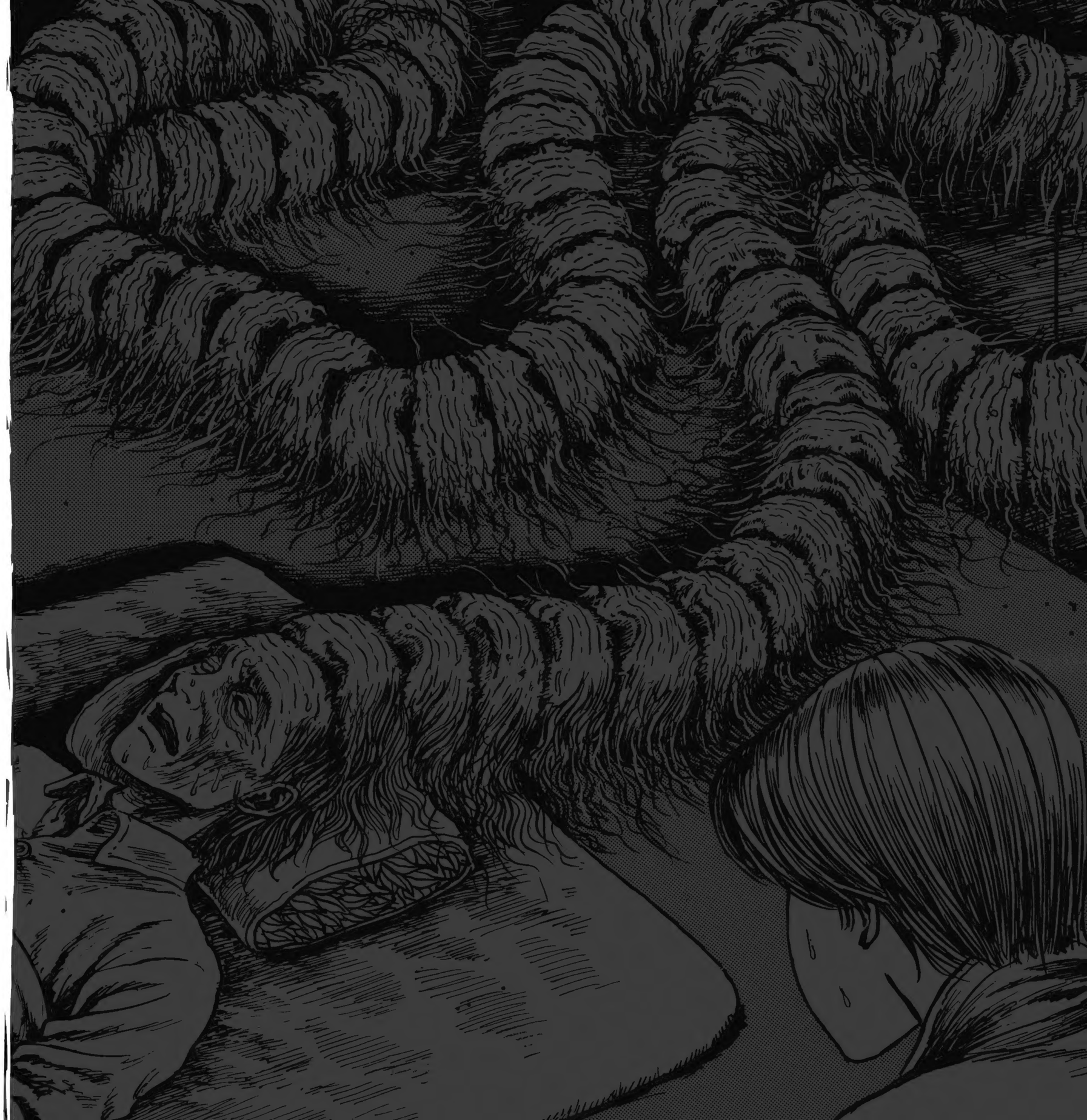
So we ended up publishing a selected collection of my stories. I've been drawing manga for nearly thirty years, but I'm actually still very attached to my work. Memories from the times I drew them are stuffed into each and every story.

In putting together the stories for this collection and then writing the commentaries for them, all kinds of things came back to life from the period when I wrote them, so it was a very fun bit of work to do. When writing the commentaries, I wanted to imitate the annotations of his own work that Edogawa Ranpo did, but when I reread my comments, the text seemed really arrogant. Ranpo's seemed so much more humble somehow.

I also included concept sketches, so with my terrible handwriting and all my misspellings, I've apparently decided to show you something truly embarrassing. Please be kind.

Finally, for giving me the opportunity to release this collection, I want to offer my sincerest gratitude to Asahi Shimbun Publications comics editor-in-chief Yusuke Hatanaka, and my editors Mikio Yoshida and Makiko Hara, along with everyone else in the editorial department. And I'd especially like to say how eternally grateful I am to my late editor Toshiyasu Harada, who guided me from the time of my debut when I was basically a rank amateur and sometimes also gave me inspiration.

—Junji Ito
August 4, 2015



SHIVER

JUNJI ITO SELECTED STORIES

Story & Art by Junji Ito

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VIZ SIGNATURE

RATED T+ FOR OLDER TEEN

PARENTAL ADVISORY
SHIVER is rated T+ for Older Teen and is recommended for ages 16 and up. This volume contains graphic violence and disturbing themes.

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ABOUT THE AUTHOR

Junji Ito made his professional manga debut in 1987 and since then has gone on to be recognized as one of the greatest contemporary artists working in the horror genre. His titles include *Tomie* and *Uzumaki*, which have been adapted into live-action films; *Gyo*, which was adapted into an animated film; and *Fragments of Horror*, all of which are available from VIZ Media. Ito's influences include classic horror manga artists Kazuo Umezu and Hideshi Hino, as well as authors Yasutaka Tsutsui and H.P. Lovecraft.